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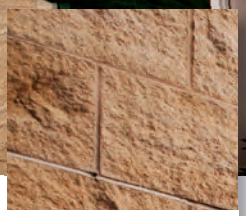
SEPTEMBER/OCTOBER 2011

2011 Design Awards

The face of research.



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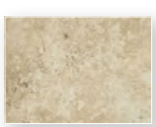
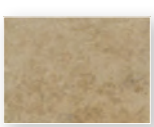

Honey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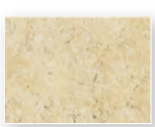
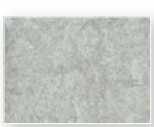

Cream Gold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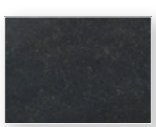
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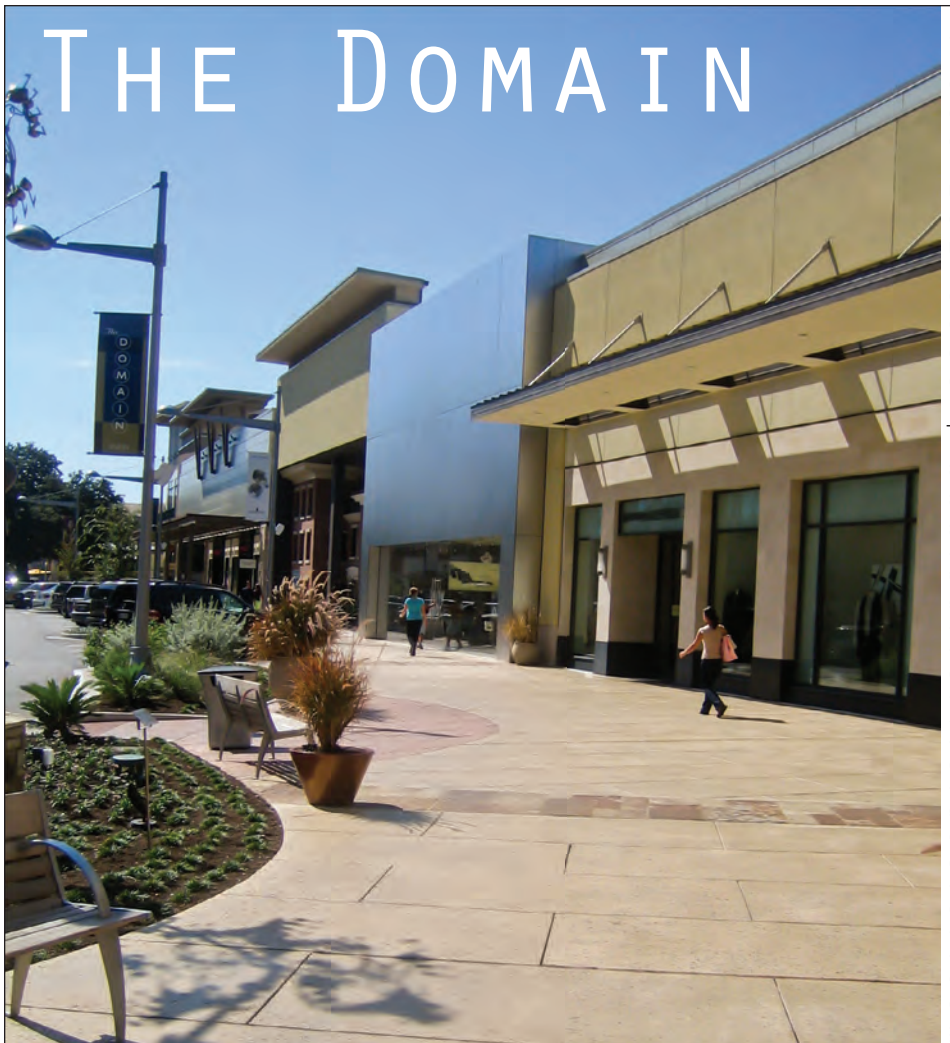
COVER PHOTO BY MICHAEL MORAN



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LAKE/FLATO ARCHITECTS IS WELL KNOWN for exemplary design. Every year the firm's commitment to producing the highest quality work is rewarded by design juries. In this edition you'll find features on five Lake/Flato projects selected for 2011 Design Awards out of a total of 12 winners in the Texas Society of Architects annual competition. Those five projects illustrated herein collectively represent a window into the firm's current output, and also offers an opportunity to consider the question: Does Lake/Flato have a signature style?

"We're always quick to say we don't, but then we're quick to add 'however…,'" Ted Flato, FAIA, explained recently, adding. "There is a very, very understated approach that is consistent in all our work."

David Lake, FAIA, interviewed by phone at the same time, was more emphatic: "We don't strive for a building style. That's actually the furthest thing from our mind. We're more concerned with making memorable spaces and buildings that are well loved."

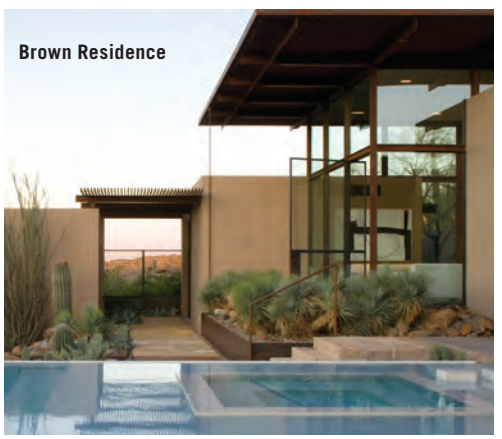
According to the two founding principals, the architects of Lake/Flato share a design philosophy that begins with a careful study of the existing context and almost always results in direct visual and physical connection to the outdoors. "We're always touching on a larger canvas," says Flato.

The firm's other architects echo those sentiments, including Andrew Herdeg, AIA, partner in charge of the Arizona State Univeristy project. "In my mind, ASU certainly exhibits a consistency with much of Lake/Flato's work, but I don't think of it as a style as much as a response to the environmental context, the landscape and materials," he wrote in an email reply. "The response was to the environmental context through simple but effective strategies that create shade and maximize daylighting and the celebration of regional materials and cost-effective building systems. The result was a set of buildings that are articulated differently than many of our other projects, yet ultimately, like most of our work, serves to connect the inhabitants to the natural environment and landscape."

Brian Korte, AIA, the project architect on Armstrong Oil & Gas, wrote: "I think what sets LF apart from other firms is the fact that we do not design to stylistic trends, but rather respond to the setting or context of the project (the landscape or environment). In the case of Armstrong Oil & Gas, this building is immersed into the fabric of turn-of-the-century brick buildings which is a collection of scales and varied urban and industrial character. As far as building elements, the courtyard, the rooftop cupola, and the flap roof over the entry gate might be elements that have appeared on other LF projects, though not direct interpretations. To me, everything was uniquely suited to AOG in response to its context."

After two decades of collecting awards, Lake and Flato agree that their firm benefits from designing a wide range of project types that vary in scale and program. Lake calls it a "continuing educational learning laboratory." Other architects can learn, too, from studying their work.

STEPHEN SHARPE, HON. TSA


Brown Residence

Armstrong Oil & Gas

Cutting Horse Ranch

ASU Polytechnic Campus

Full Goods Warehouse

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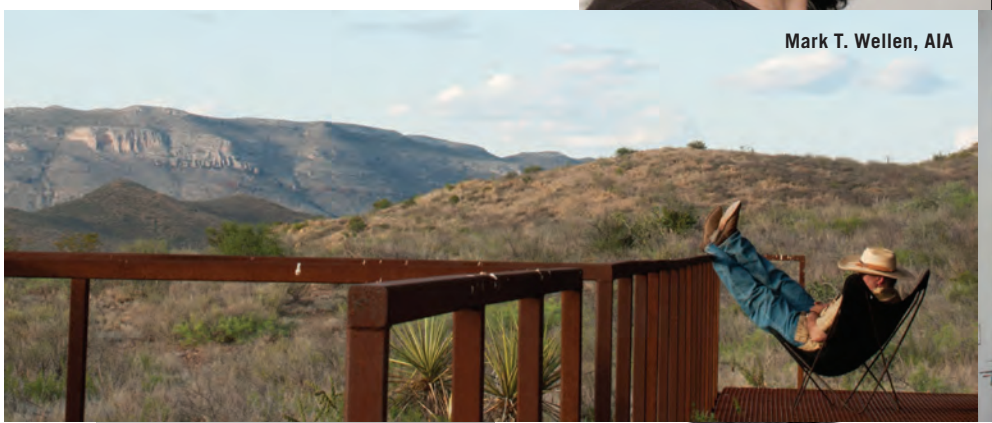
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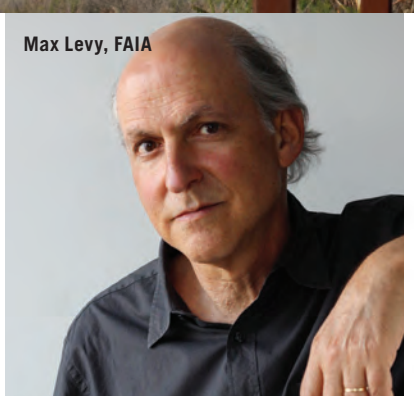
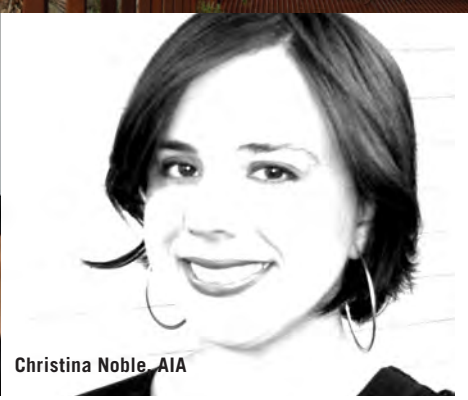

Max Levy, FAIA


Christina Noble, AIA

BOB BORSON, AIA is a graduate of the University of Texas at Austin and an associate principal at Bernbaum Magadini Architects in Dallas. Despite rumors to the contrary, he's a regular guy who can't be in two places at once, and he mows his own grass. See his musings on the "Life of an Architect" on page 124.

CLOVIS HEIMSATH, FAIA is a Yale graduate and former Fulbright Scholar at the University of Rome. He's also the founder of Heimsath Architects, a two-generation architectural firm in Austin, now headed by his son Ben Heimsath, AIA, and Eric MacInerney, AIA. The firm has over 50 years experience in community, religious, and residential projects. Read his essay about "simultaneous use" on page 31.

DONNA KACMAR, FAIA is an award-winning architect and an associate professor at the University of Houston Gerald D. Hines College of Architecture, where she teaches design studio, coordinates the technology curriculum, and runs the Material Research Collaborative. Read her feature on Kieran Timberlake's Brockman Hall for Physics at Rice University on page 52.

MAX LEVY, FAIA believes that drawing, model making, and writing can deepen an architect's work. Writing invites thinking, and thinking sometimes invites trouble. On page 34 he takes a shot at a current architectural issue that eludes expression in words, yet seems increasingly to be affecting us all.

CHRISTINA NOBLE, AIA owns her own practice, Contour Architecture, located in Phoenix, Ariz. She enjoys a broad variety of scales and building typologies, and has focused her practice on work that offers opportunity to incite positive change for the betterment of communities. She graduated from Rice University with her Bachelor of Architecture in 2002. See her article on page 48.

MARK T. WELLEN, AIA lives in Midland where he practices with Rhotenberry Wellen Architects. He and his wife, DeLayne, have three daughters. His design for Cinco Ranch (see photo; that's Wellen lounging on the deck) was recognized last year with a Texas Society of Architects Design Award, as well as an AIA Housing Award and a *Residential Architect* Grand Award in 2009. See his article on page 56 regarding Lake/Flato's Brown Residence in Arizona.

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UPDATES

Honors for Architects of War Museum

Richter Architects, the firm responsible for Fredericksburg's Museum of the Pacific War (at right), featured in the May/June edition, is recognized with this year's Firm Award from the Texas Society of Architects. The museum, notable for its respectful interplay with the Hill Country town's historic fabric, is among many institutional projects designed by the Corpus Christi firm led by the husband and wife team of David Richter, FAIA, and Elizabeth Chu Richter, FAIA. Many of the firm's earlier works have been profiled in *Texas Architect*, including the TxDOT Amarillo Travel Information Center (July/Aug 2003) and the Harte Research Institute for Gulf of Mexico Studies (March/April 2007) at the Texas A&M campus in Corpus Christi.

EVENTS

Architects Convene: Register Now

Although registration for the Texas Society of Architects' 72nd Annual Convention and Expo, Oct. 27-29 in Dallas, has been open for several weeks, individuals can still register and save, but you need to act quickly. After Sept. 28, fees increase to levels that carry through to on-site registration.

2011 Honor Awards Announced

The Texas Society of Architects has announced this year's Honor Award recipients. The awards recognize significant contributions to the architectural profession and the quality of the built environment. Among the honorees are: Tommy Cowan, FAIA—Medal for Lifetime Achievement; J. Sinclair Black, FAIA—Award for Community Service; Melissa C. Brandrup, AIA—Award for Young Professional Achievement; and Diane Berry Hays, FAIA—Award for Outstanding Educational Contributions. View all 2011 Award recipients at *www.texasarchitects.org.*

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BLOG

Architects Seek 'Balance' in Dallas

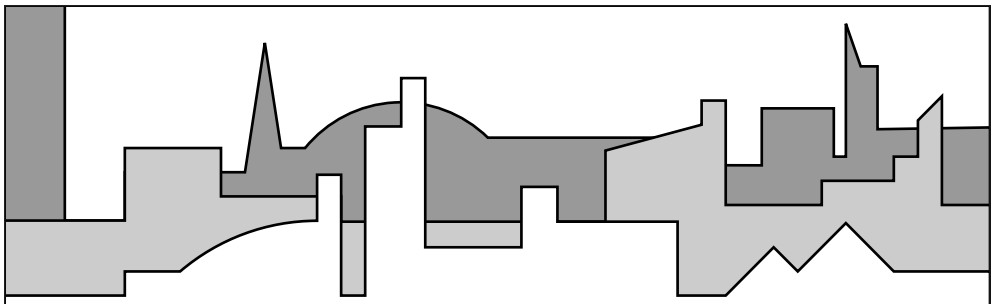
'Balance is fundamental,' explains Dan Hart, AIA, 2011 president of the Texas Society of Architects. In a video about the annual convention, Hart urges architects across the region to join the festivities in Dallas. The convention theme is 'Balance,' which Hart says is an essential value that the profession brings to society: 'Whether we are composing an elevation, organizing user requests, resolving gravitational forces, managing business objectives, or adjudicating deeply held beliefs, architects are constantly seeking balance.'

Durand-Hollis Is Juror for Olympic Park

Gabriel Durand-Hollis, FAIA, principal of Durand-Hollis Rupe Architects in San Antonio, was recently selected as the sole U.S. juror for the prestigious international design competition for the 2016 Olympic Park in Rio de Janeiro, Brazil. Durand-Hollis currently represents Texas Society of Architects on the AIA National Board.

'Authors in Architecture' in Houston

The Sept. 21 installment of this lecture series features two writers involved with *Literary Houston*. The event takes place at the Clayton Library, 5300 Caroline St., and is co-sponsored by the Architecture Center Houston and the Houston Public Library. The presenters will be the book's editor David Theis and local arts writer Lisa Gray, who is among the 60-plus authors represented in *Literary Houston*. Read more about this event at *http://www.aiahouston.org/*.



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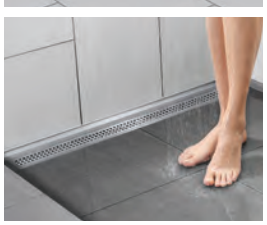

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Inspiration for Boerne Students

Congratulations on a most entertaining, informative, and world-class publication, the July/August issue of *Texas Architect*. Please convey my heartfelt thanks to your entire staff, the contributing editors, and the Publications Committee.

After enjoying each issue, I place *Texas Architect* along with issues of *Architect* and *Architectural Record* in one of the two Boerne high schools where I hope they will serve in leading some newly inspired talent to the profession.

J. Carlos Jones, AIA
Fair Oaks Ranch

CORRECTIONS

In a brief item on page 12 in the May/June edition, the co-sponsor of a film series in Austin was misidentified. The Austin Foundation for Architecture, not AIA Austin, partnered with Arthouse at the Jones Center to present the 2011 Rooftop Architecture Film Series.

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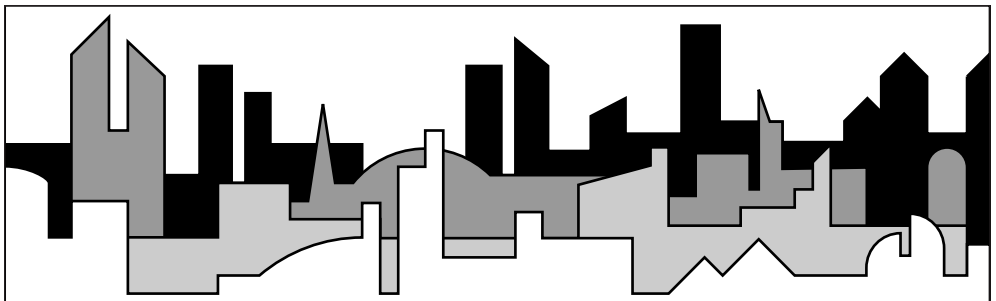

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25-Year Award for Fountain Place's Prismatic Tower, Urban Waterscape

DALLAS Since its completion in 1986, Fountain Place in downtown Dallas has been praised for both the geometrical precision of its 60-story tower clad in green glass and the extraordinary six-acre urban space that unfurls at its base. Originally known as the Allied Bank Tower at Fountain Place and designed by I.M. Pei and Partners with landscape architect Dan Kiley, the project was selected by a jury on July 6 to receive with the 2011 Texas Society of Architects' 25-Year Award.

The annual award recognizes one building completed 25 to 50 years earlier that has stood the test of time by retaining its central form, character, and overall architectural integrity. The award will be presented on Oct. 28 in Dallas during the convention's first general session.

A panel of five judges reviewed seven nominations before unanimously selecting Fountain Place during a teleconference held on July 6. Members of the jury were Dan Hart, president of the Society; Ray Bailey, FAIA, current holder of the Lifetime Achievement Medal; Sarah M. Whiting, Assoc. AIA, dean of Rice University's School of Architecture; Michael Malone, chair of the Design Committee; and Stephen Sharpe, Hon. TSA, editor of *Texas Architect*.

Jury comments following the selection highlighted the building's elegant sculptural quality, its dynamism as an object when viewed from different perspectives, and its magnetic attraction as a public space activated by lush gardens and water features.

Fountain Place was nominated by AIA Dallas. The chapter's submittal included a cover letter that stated: "The Allied Bank Tower at Fountain Place is not only the most extraordinary tall building built in Texas during the 1980s, it is one of the great skyscrapers in America built in the second half of the twentieth century. Since its completion in 1986, it has emerged as the signature element of the Dallas skyline. Its glittering, prismatic form is balanced by a profoundly humanistic achievement at its base: a six-acre plaza and water garden that has been acclaimed as one of the great urban landscapes in America."

In a profile of the building published in the July/August 1987 edition of *Texas Architect*, Dan Kiley (who died in 2004 at age 91) recalled how the idea of a waterscape came to him immediately while visiting the site with architects Harry Weese and Harry Cobb of I.M. Pei and Partners: "I looked around and said, 'It shall be all water. I saw it right away that I wanted it to be a place where people would walk on the water and be a part of the design, instead of just looking at water."

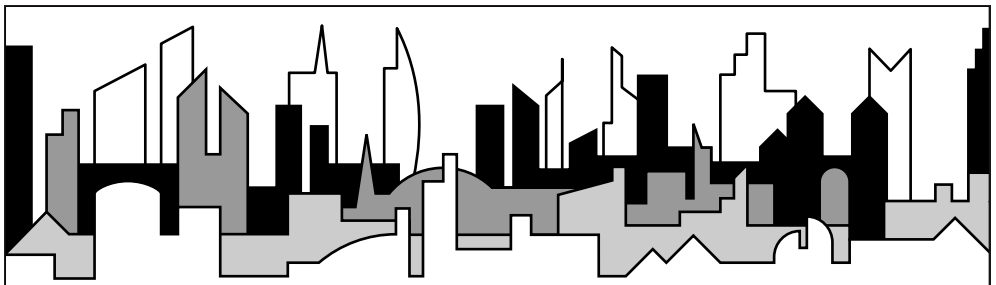
Kiley said in the interview that the "hardness" of downtown Dallas caused him to reject his initial idea of paving with groups of trees.

Originally planned as a pair of buildings, the second structure was never erected. The building's original owner, Criswell Development, is no longer in business.

In his comments, juror Malone mentioned that the fact that the second building is missing does not affect how people perceive Fountain Place. "It's hard to know how successful it would have been if both buildings were there," he said, continuing, "if it would have lost some of the drama or if it would have been stronger."

TA STAFF

PHOTOS BY CRAIG BLACKMON, FAIA, BLACKINK ARCHITECTURAL PHOTOGRAPHY



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North Texas Showcase on Sustainability

DALLAS There were some unusual sightings in Dallas in mid-July—pedestrians, lots of them, in spite of 101-degree heat. The occasion was the North Texas Sustainable Showcase 2011 that was staged at several venues within an easy walk from each other, giving reason for why many of the nearly 300 attendees were strolling along the sidewalks—a welcome site for the newly thriving Uptown neighborhood.

The two-day event was co-sponsored by three organizations that often cooperate but seldom collaborate. AIA Dallas joined the local chapters of the Construction Specifiers Institute (CSI) and U.S. Green Building Council (USGBC) to host the fourth annual event. Acting hosts were Chris Mundell, AIA, president of CSI Dallas; Thom Powell, AIA, vice president/treasurer of AIA Dallas; and Jonathan Kraatz, interim executive director of USGBC North Texas.

The collaboration of the three groups gave a unique triple-focus to the event. All programs focused on aspects of sustainability and high-performance buildings. First, from an architectural viewpoint, speakers were chosen to expand theoretical thinking about how sustainability can affect building design and urban planning. Second, sessions informed attendees about specific technical details of implementation of high-performance building. Third, expanded exhibit space provided a showcase for innovative materials and processes to help with design and specification to achieve sustainability.

The multitude of educational offerings made it difficult to choose which session to attend. Presentations ranged from the highly technical (e.g., stormwater management, high-performance hardware, construction recycling) to the visionary, such as landscape architect and urban designer Kevin Sloan's thought-provoking discussion about what might make American cities really work.

The first evening's keynote speaker was Thom Mayne, FAIA, (shown at left) of Morphosis, who has been in Dallas frequently while working on the new Perot Museum of Nature and Science. He started with an impassioned plea to architects to understand how the design of buildings shapes human behavior, stating, "Architects have a huge amount of influence." He stressed the profession's responsibility to respond to all aspects of a project, including its impact on the environment.

Sessions and keynotes were interspersed with breakfast, lunch, and plenty of time to tour the exhibit area. This year's Sustainable Showcase offered North Texas professionals of different disciplines many opportunities for inspiration, as well as practical education and networking. The annual event has expanded in both attendance and focus, demonstrating the increasing interest in the design and construction community to include high-performance measures in all projects.

BETSY DEL MONTE, FAIA

State Revises Accessibility Standards To Correspond with ADA Guidelines

One year after the publication of revised federal accessibility standards, state officials have released a preliminary version of a Texas-specific companion document with architectural guidelines that almost seamlessly correspond with those contained in the Americans with Disabilities Act (ADA). With the proposed state standards now available online, the long-awaited synchronization of overlapping governmental guidelines represents a welcome change from previous years when Texas architects were required to cross-check federal and state standards.

When federal ADA revisions were completed in 2004, there was an expectation that the new architectural standards would be quickly adopted by the State of Texas. However, because the ADA laws and its architectural guidelines had to be analyzed and approved by the U.S. Department of Justice, the process took six years. For practitioners in Texas, the anticipation changed over that period from "any day now" to "maybe someday." Finally, U.S. Attorney General Eric Holder signed the revised ADA regulations on July 23, 2010, just three days before the twentieth anniversary of the initial passage of that landmark legislation.

The new federal standards were published under the title *2010 Standards for Accessible Design*, which is officially – and unfortunately – abbreviated as *SAD*. The Texas Department of Licensing and Regulation chose to avoid using the same acronym and has wisely named its version the *2012 Texas Accessibility Standards (2012 TAS)*, which represents a nearly exact reiteration of the revised federal standards.

An advance posting of the proposed *2012 TAS* is available on the Texas Department of Licensing and Regulation website at *http://www.license.state.tx.us/ab/TAS%202012%20Draft.pdf*. State officials are currently soliciting public comments on the proposed standards prior to their being adopted next year.

As proposed, the few differences between *SAD* and *2012 TAS* occur in the latter's first and second chapters ("Application" and "Scoping Requirements," respectively) and will be hardly noticeable. Most involve references to the government entities or reconcile federal guidelines with Texas statutes resulting from the Texas Architectural Barriers Act. Italics are used in the document to denote changes and additions from the previous TAS. The current online version uses red italics.

Other changes contained in the preliminary version of *2012 TAS* will prove helpful to Texas architects. They include:

- section numbering that matches with *2010 SAD*, the International Building Code, and *A117.1 Standard for Accessible and Usable Buildings and Facilities* from the International Code Council/American National Standards Institute;
- enhanced definitions of terms;
- a comprehensive index;
- additional cross references; and
- advisory notes as commentary.

BRION SARGENT, AIA

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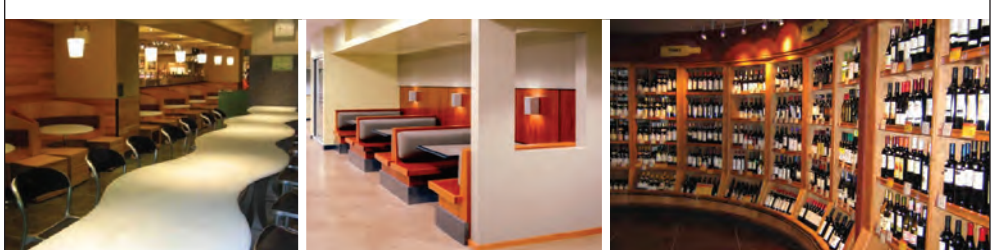

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Tour Spotlights Mid-Century Beaumont

Stops on the tour included the Smith-Kiehnhoff House (above), designed by James Flowers and completed in 1959; and the Goode-Haynes House (below) from 1958 by D. Rex Goode Jr. The mural is by Beaumont artist Robert Madden.

BEAUMONT A recent tour sponsored by Houston Mod, a design advocacy group, highlighted the residential architecture of Beaumont's leading mid-century modernists. The day trip was the culmination of a series of events highlighting April as Modern Month, in which affiliates of the international DoCoMoMo (Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement) celebrated modern heritage locally and regionally.

The April 30 tour, organized with the assistance of Beaumont art collector Tamsen K. Kiehnhoff, attracted 56 modern architecture aficionados, mostly from Houston but a few from Beaumont. The itinerary included houses – ranging from the late 1930s to mid-1960s – designed by Beaumont architects Douglas E. Steinman and Albert S. Golemon, Rex D. Goode Jr., Charles H. Thompson Jr., and James Flowers. In addition, the group saw houses by Houston architects Bolton & Barnstone and Wilson, Morris & Crain, as well as two buildings by the Austin firm Fehr & Granger, the superlatively maintained St. Stephen's Episcopal Church and the adjoining campus of All Saints School.

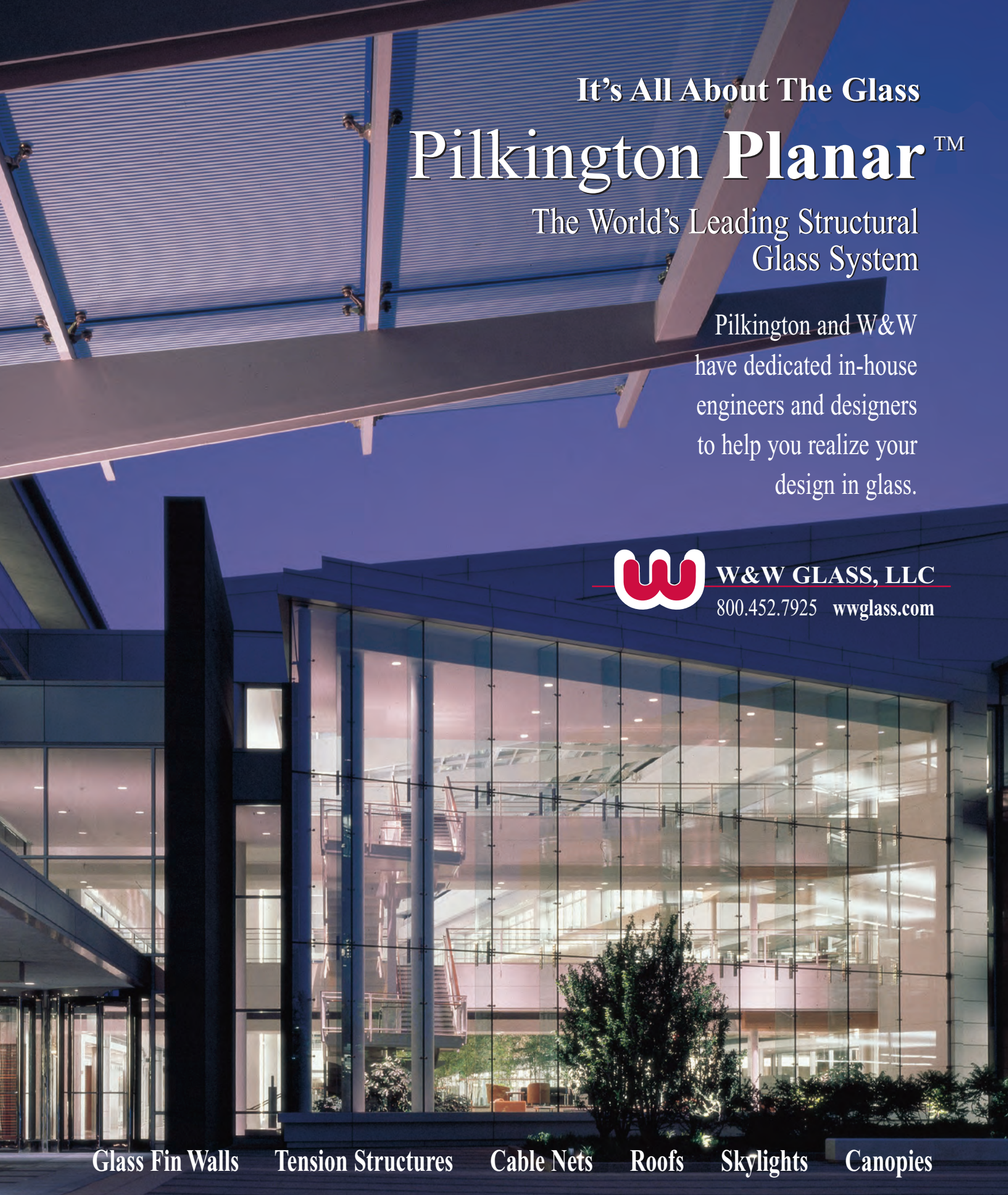
The meticulous restoration of many of these houses attests to the pride their owners (primarily artists and art collectors) take in these examples of spatially inventive, precisely crafted modern design. The tour concluded with a festive reception at Tam Kiehnhoff's modern house, at which her husband, attorney Thomas N. Kiehnhoff, dispensed that iconic mid-century modern cocktail, the bone-dry martini. Joining tour participants at the reception were modern architects Thompson, Flowers, and Milton Bell, AIA, as well as artist Robert Madden.

Other events during Modern Month included a series of talks on the history of modern architecture in Houston. The series was co-sponsored by Houston Mod in collaboration with the annual Houston Modern Market. Presentations featured collector Don Emmite speaking on the designs of Russel Wright, art dealer William Reaves speaking on mid-century modern artists in Texas, and William F. Stern, FAIA, speaking on the Houston buildings of Philip Johnson. In addition, Columbia University preservation professor Theodore H. M. Prudon, FAIA, president of DoCoMoMo US, spoke at the Museum of Fine Arts, Houston on international efforts to preserve significant works of modern architecture. His address was given under the auspices of the museum's Design Council, Houston Mod, AIA Houston, the Rice Design Alliance, the Greater Houston Preservation Alliance, Preservation Texas, and the state chapter of the Association of Preservation Technology International. Prudon went on to speak before the North Texas chapter of DoCoMoMo in Dallas and the Mid-Texas Modern chapter in Austin.

Houston Mod's advocacy for modern design adroitly mixes education (lectures, exhibitions, publications), direct exposure (tours), and fun (house parties), a combination that appeals to a broad array of modernistas both within and outside the design professions. The Beaumont tour forcefully made the point that cutting-edge modern design was not the exclusive province of big city architects in Texas during the post-war era but was broadly distributed throughout the state.

STEPHEN FOX

TOP PHOTO COURTESY HOUSTON MOD; BOTTOM PHOTO BY GERALD MOORHEAD, FAIA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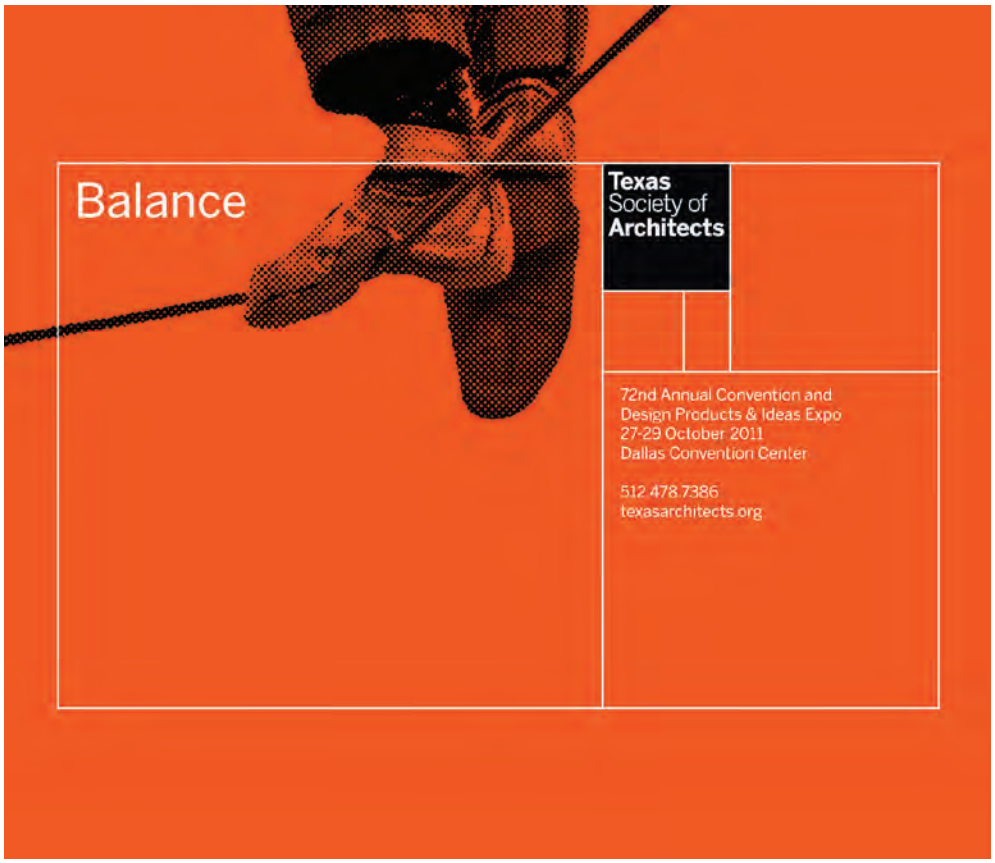

Convention Offers 'Balance' in Dallas

Every year since 1939, the statewide architecture community has gathered for professional development, fellowship, and the opportunity to see the best its host city has to offer. This year's convention of the Texas Society of Architects builds on that long history. The conference takes place Oct. 27-29 in Dallas, with a dozen tours planned of significant buildings and places, as well as continuing education sessions covering the spectrum of topics relevant to the practice of architecture in Texas.

The three days of events and activities share a common theme – Balance – which will be emphasized by the messages of the convention's two keynote speakers: John Maeda, president of the Rhode Island School of Design, and Rebecca Ryan, author of *Live First, Work Second* and an expert on recruiting creative talent.

Attendance to the Texas Society of Architects' 72nd Annual Convention and Design Products and Ideas Expo is open to both members and nonmembers, along with their guests. Visit *texasarchitect.org* to register online and find more information.

Tour destinations include the Dallas Arts District, the Victory Park mixed-use development, Cowboy Stadium, and the construction site of the Perot Museum of Nature and Science. Others will feature modern houses, urban renewal, and design for education.

Sessions for continuing education credits will range from the technical (accessibility, project delivery, building codes, etc.) to the personal (enhancing design through travel, finding balance between work and family, leveraging social media to engage the public, etc.) Many of the presentations will be provided by leaders in the state's design and construction fields.

Among the convention's highlights will be the Design Products and Ideas Expo, which is scheduled to open at 3:30 p.m. on Thursday, Oct. 27, and close at 5:45 p.m. on Friday, Oct. 28. Hall C in the Dallas Convention Center is the location.

In addition, numerous awards celebrations will take place at various times during the convention. Check the online schedule at *texasarchitect.org* for a complete listing of events, including alumni gatherings and the host chapter's welcome party.

TA STAFF

Austin Film Screening Advocates Re-Use

Over the next 20 years, one third of America's existing buildings – mistakenly believed to be inherently inefficient – are expected to be replaced with new "green" structures. "The Greenest Building" demonstrates how renovation and adaptive re-use of existing structures can help achieve economic, social, and ecological balance. AIA Austin is co-sponsor of the 6:30 p.m. film's premiere at the Paramount Theatre, 713 Congress Ave. For more details, visit *austintheatre.org* or call (512) 474-1221. SEPT 7

DCFA Tour: Main Street District

A Saturday morning walking tour guided by a trained docent will highlight several of downtown Dallas' architectural icons, as well as the recently completed Main Street Garden. Sponsored by the Dallas Center for Architecture, the two-hour tour starts (rain or shine) at the corner of Main and St. Paul streets. Sights will include the Adolphus Hotel, the Magnolia Building, the Statler Hilton, and the Wilson Building. For tickets, call (214) 742-3242 or query *info@dallascfa.com*. SEPT 10

RDA Lectures Highlight Chinese Architecture

This year's Rice Design Alliance fall lecture series, "Chinese Architecture: ," will explore the impact of the China's 30-year-long expansion of its built environment. Scheduled on successive Wednesdays, the lectures will begin at 7 p.m. in Brown Auditorium at the Museum of Fine Arts, Houston. For more information, call (713) 348-4876 or visit *www.ricedesignalliance.org*. SEPT 28 thru OCT 19

AIA Fort Worth Presents Talk by Julie Snow

Winning entries in AIA Fort Worth's 2011 Design Awards program will be announced at 5:30 p.m. on Oct. 18 at the Modern Art Museum of Fort Worth. Among the jurors for this year's program is Julie Snow, FAIA, of Julie Snow Architects in Minneapolis, Minn. Immediately following the announcement, she will give a presentation of her work as part of the museum's 'Tuesday Evenings at the Modern' lecture series. See *modern.org* for details. Admission is free. OCT 18

Texas Society of Architects Annual Convention

The Texas Society of Architects hosts its 72nd Annual Convention and Design Products and Ideas Expo at the Dallas Convention Center, Oct. 27-29. Information on continuing education sessions, exhibitors, and online registration is posted at *texasarchitect.org/convention*. Questions? Call (512) 478-7386. OCT 27–29

Balance

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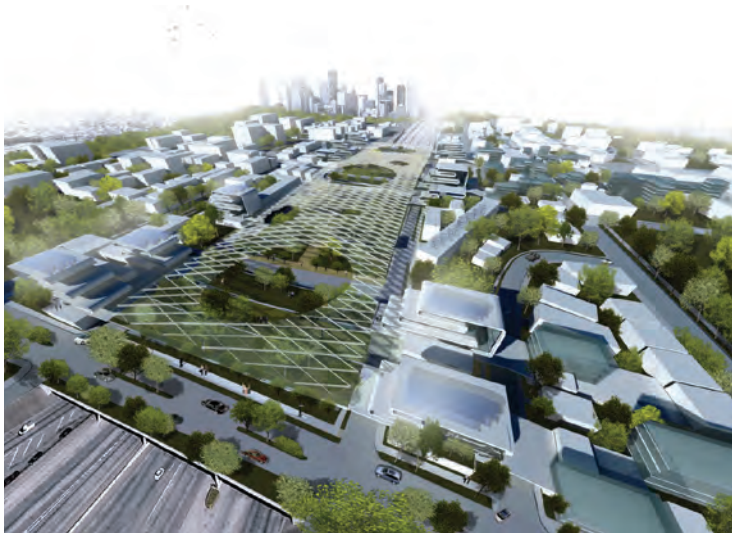


fibrocity

The idea behind Perkins + Will's entry in this year's Living City Design Competition is the need for a sustainable model for Houston's continued rapid growth. Aspects of the project counteract negative consequences of the metropolis' largely uncontrolled sprawl and lack of adequate public transportation, conditions that have resulted in severe traffic congestion, a geographically fragmented populace, and health problems related to poor air quality. Located just south of downtown, fibrocity's 15-acre site will form a bridge spanning the existing lanes of US 59 and State Highway 288. By decking over the expressway, new tracts of greenspace are created for parkland, pedestrian activity, and agricultural production. Structural components will harness wind energy produced by the constant vehicular traffic and will also capture water for reuse and irrigation. The competition is sponsored by the International Living Building Institute in partnership with the National Trust for Historic Preservation.

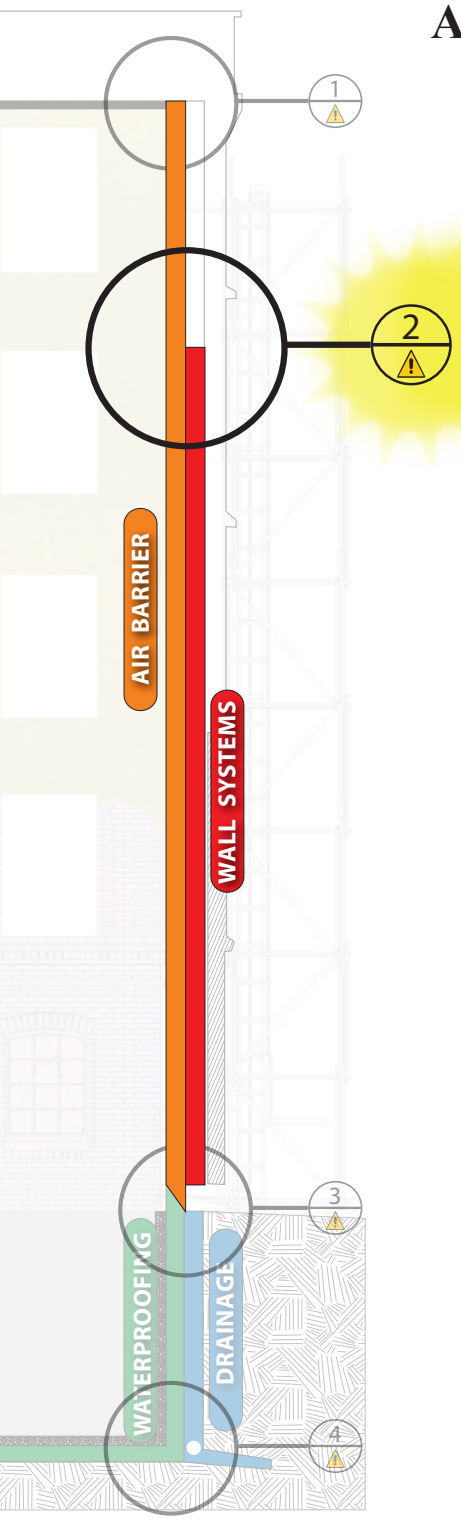
Fire/Beach House

The concept for Fire and Rescue Station #4, planned for a site on Galveston Island three blocks from the Gulf of Mexico, merges the utilitarian program of an emergency command center with the casual atmosphere of a beach house. HDR's design team, led by James Henry, AIA, in its Dallas office, set the living quarters above the three utility bays to serve as a raised observation post. Eight sleeping quarters with individual bathrooms serve as a respite for firefighters. The apparatus bays open at both ends to allow storm surges of up to 20 feet high to flow through the structure, which is reinforced to accommodate rooftop landings of a rescue helicopter. Encompassing almost 14,000 square feet, the building is protected from extreme weather conditions by cast-in-place concrete, acrylic panels on extruded aluminum framing, and ipe decking. Fire/Beach House, equipped with its own generator and communication system, is conceived as a self-contained unit capable of maintaining critical services in the face of a hurricane affecting nearby Scholes International Airport or other parts of the city.

Museum Tower

The latest addition to the evolving Dallas Arts District is under construction on the block between the Nasher Sculpture Center and the Myerson Symphony Center. The 42-story Museum Tower is on track for owners to take occupancy of its 116 units (a total of 370,000 square feet) late next year. The design architect is Scott Johnson, FAIA, of Los Angeles-based Johnson Fain, with Gromatzky Dupree and Associates of Dallas as architect of record. High-performance glass on the high-rise's two curving long sides will provide residents with sweeping views over Dallas, while the narrow ends are designed as outdoor "skyrooms" offering shade and fresh air. Two elevator banks will deliver residents and guests directly into living areas. The site is adjacent to Woodall Rodgers Park, the public greenspace now being built by decking over the below-grade expressway. Museum Tower's ground-level amenities will include a private sculpture garden and a pool for residents, with parking for 300 vehicles located on three subterranean levels.

Envelope Connections and Compatibility



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1. Enclosures and Cladding AIA/CES Module, www.BDCnetwork.com/EnclosuresAndCladding

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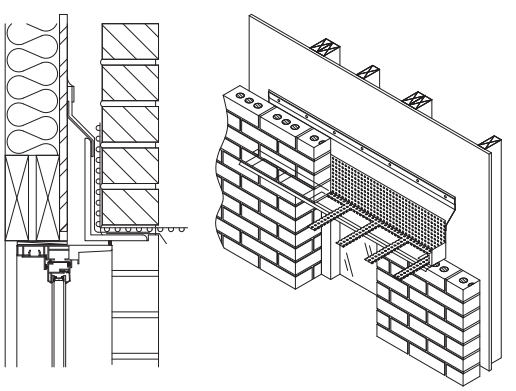

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Livable Communities, Big and Small

Luckily for all of us, 'simultaneous use' has trumped isolation

by CLOVIS HEIMSATH, FAIA

AS ARCHITECTS AND URBAN PLANNERS, let's congratulate ourselves for what we are doing today as we glance back to the recent past. In the 1960s, community planning, particularly at the federal level, was sorely lacking. At that time, there was a widespread feeling that a building's function was enhanced when isolated by typology with others of its kind. Codes specified zones – industrial, commercial, or residential – and in many cases still do. But back then, the codes were reinforced by a climate of opinion that believed isolation was efficient and socially relevant.

That era's frame of mind led to disastrous public housing developments across the country. One of those was in St. Louis, where I worked in the early 1970s trying to make three low-income high-rises livable. I was devastated to realize there was no commitment to proper security, community services, educational facilities, or even convenient shopping. Residents in those developments were forced to walk six blocks to a grocery store because commercial enterprises were prohibited on federal properties. While in St. Louis, I witnessed the U.S. Department of Housing and Urban Development's implosion of Pruit Iago, an abandoned housing project, as neighboring residents applauded. Frustrated with my inability of make meaningful change, I was compelled to write *Behavioral Architecture*, published in 1976 by McGraw-Hill. I'm pleased to say that things have changed for the better. Luckily for all of us – architects and citizens, alike – there is a refreshing breeze wafting through the halls of today's architecture.

The Woodlands

Fayetteville

The change toward more livable communities began in Europe after WWII with the New Town movement that spawned a host of comprehensive urban developments. These new cities were focused around a town center with commerce, transportation, schools, and churches located within walking distance (or a short commute) of residences. At that time, master planning on such a large scale was easier to accomplish in Europe than in the United States because there was great impetus to rebuild after the war and many of the countries controlled a large proportion of the available land.

Eventually, the post-war planned community concept arrived in the U.S. and took root in several places. Among the successful projects are Reston, Virginia, and Columbia, Maryland, founded in 1964 and 1967, respectively. Perhaps the best example of a "new town" in Texas is The Woodlands, established in 1974 just north of Houston, which today comprises 12 villages and districts supporting a total population of 100,000 residents.

My term for this new approach to planning and design is "simultaneous use," which comes from my book and describes places where people come together in one location but for different reasons. These are places where buildings with divergent functions are strategically grouped for people to interact, where young families casually congregate with retirees and office workers rub shoulders with window-shoppers. While such places are more commonly referred to as "mixed use," I prefer the term "simultaneous use," which aptly describes venues designed for a narrower set of overlapping functions.

In the mid-1970s, about the same time that The Woodlands was being developed, my wife, Maryann, and I "discovered" the small Czech community of Fayetteville about an hour-and-a-half's drive west of Houston. Founded in the late 1830s, Fayetteville, Texas, perfectly illustrates the concept of simultaneous use. The tiny town (pop: 279) is laid out around a central square, with small commercial shops – including restaurants, a bank, and antique stores – lining a downtown square. At its center is a public park with a historic courthouse (now a museum) and a bandstand. Today, Fayetteville enjoys a year-round schedule of special events that brings the town alive, particularly on weekends.

It is delightful to see metropolitan areas becoming more like Fayetteville, creating places that offer everyone the pleasures of living on a smaller and more intimate scale.

What a long way we've come, as a society and a profession! Even the federal government shows signs of understanding this cultural shift away from monolithic housing projects and toward comprehensive urban planning. Case in point: HUD has just opened an Office of Sustainable Housing and Communities. Perhaps more significant is the fact that HUD Secretary Shaun Donovan is the first architect to hold that position. Now that's progress!

Clovis Heimsath, FAIA, is the author of *Behavioral Architecture: Toward an Accountable Design Process*, published in 1976 by McGraw-Hill as part of its Architectural Record Book series. He is a senior designer with Heimsath Architects in Austin.

TOP PHOTO COURTESY THE WOODLANDS CONVENTION & VISITORS BUREAU; BOTTOM PHOTO BY PAUL HESTER

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Nature and Human Nature

We are trying to care for our environment architecturally, but something is missing

by MAX LEVY, FAIA

OUR NINETEENTH-CENTURY TEXAS FOREBEARS LIVED MORE CLOSELY WITH NATURE THAN WE DO, but of course they had little choice in the matter. Though we sometimes romanticize that close relationship, most early Texans probably would have traded the romance for a window unit air conditioner. Nevertheless, they made the most of their situation and there remains much that we can learn from them about the intersection of daily lives, architecture, and nature. It may be helpful to look at a few remarkable buildings from their world and measure these against our current well-meaning attempts at an architectural alliance with nature.

House of Seasons

Fort McKavett

ALL PHOTOS BY MAX LEVY, FAIA, WITH EXCEPTION OF NEXT PAGE TOP LEFT PHOTO COURTESY FORT WORTH PUBLIC LIBRARY AND AMON CARTER MUSEUM; NEXT PAGE TOP RIGHT PHOTO COURTESY FORT WORTH MUSEUM OF SCIENCE AND HISTORY

Texas Spring Palace

House of the Seasons

Each morning since 1872 a unique room in Jefferson has come alive with light. The roughly 12-foot cube of space crowns the top of an Italianate wooden mansion. Uncharacteristic of its period, the room's walls are mostly glazed. The sunrise is received through an eastern wall of red stained glass, the south wall is glazed in green, the north wall in blue, and the west wall witnesses sunsets through orange glass. Imagine the changing mixtures and nuances of light in this room over the course of a single day. Known as the House of the Seasons, there is no written record of the architect's design intent, only the self-evident architectural joy that results. An opening in the center of the floor surrounded by a balustrade permits the reservoir of colored light to trickle down into the central hallway of the house's second floor, and then on down through another opening to the first. Though one might wish these openings to be larger, permitting a freer flow of light, a certain inspiration comes through to us nevertheless. We are reminded in our own work to lift our gaze, so to speak, to shift our emphasis from lighting to light.

Fort McKavett

To get to Fort McKavett, one drives long straight stretches of road that vanish over the western horizon. Established in 1852, this U.S. Army fort is composed of slender, gabled stone rectangles, spaced apart to comb the breezes. Unlike other military outposts that defined the western edge of Anglo settlement, this one's stone walls were whitewashed. The modern eye is arrested by these elemental white forms, chiseled by sunlight on an arid rise. Because of the linear nature of the buildings, rooms, and galleries, and because of the way their windows and doors align for cross ventilation, the compound's interior and exterior spaces seem interwoven. To loom together interior and exterior space is at odds with our era's drive to consolidate life into ever-larger single buildings on the basis of energy and material efficiencies. While it is true that a huge building can swallow up any function, the results are generally unsatisfying. By contrast, walking through Fort McKavett's long, skinny buildings today, one can imagine almost any function being pleasantly accommodated there—a school, a corporate headquarters, a hotel, an institute of almost any kind. But what about those energy and material efficiencies referred to above? The benefits of pumping a massive building full of unending air conditioning and artificial light are questionable compared to linear buildings where artificial lighting may be dramatically curtailed and where opening up to mild weather (when periodically turning off mechanical equipment) can be done with ease. We Texans lament our punitive summers, our meager autumns and springs, our winter cold spells. But the fact is, we have parts of days – even some full days – and weeks that altogether constitute about four or five months' worth of mild weather over the course of a year. There is something of both environmental and human value in turning off the climate machines occasionally.

Texas Spring Palace

There is widening agreement today that a building's materials should be both sustainable and procured from within 500 miles of a building's site. Surely no structure will ever surpass the degree to which the Texas Spring Palace satisfied these aspirations. Erected in 1889 at the southern terminus of Fort Worth's Main Street, this enormous trade exposition hall presented every conceivable product from across the state. The presentation was not limited to displays within the hall, but extended to the architecture of the building itself. Its wooden structure and siding came from the forests and mills of East Texas, then sheathed entirely by a crazy quilt veneer: from Texas farming counties came wheat sheaves, corn, alfalfa, cane, and cotton; the state's prairies and hills contributed cacti, coal, and pelts; boxcars of seashells arrived from the Texas coast; and ranching counties sent cattle hides, horns, and skulls. The completed structure was savage but resplendent, the architectural equivalent of a Plains Indian headdress. Before its spectacular demise from a legendary fire in its second year, the building was the center of state festivity and a national tourist attraction. Ultimately, whatever it lacked in durability it more than made up in exuberant visual partnership with nature.

Bairfield School

Picture a drawing of a square with a dot at its center. This is the plan diagram of the Bairfield School, a one-room schoolhouse built in the 1890s. It was moved several times over the years from one isolated ranch to another in Donley County, landing finally at the Ranching Heritage Center in Lubbock. The square in the drawing represents walls and the dot is a pot-bellied stove. It is about as close as Panhandle ranchers could come to replicating in their own way a Comanche teepee cupped over a campfire. Winter months were the schooling time for ranch kids, and keeping warm out on the high plains became a point of orientation. Heat radiates outward from the dot. Natural light radiates inward from the square. Exterior wood siding painted white gives way to interior wood siding finished clear, as though the materials themselves warm near the building's core. The self-sufficiency of this stoic little box on the prairie suggests a fundamental architectural cell. The mind moves to the idea of larger buildings that are cellular, like the Kimbell Art Museum, where the cells are based not solely on energy efficiency but have something of the heart bred into them as well.

The Windmill

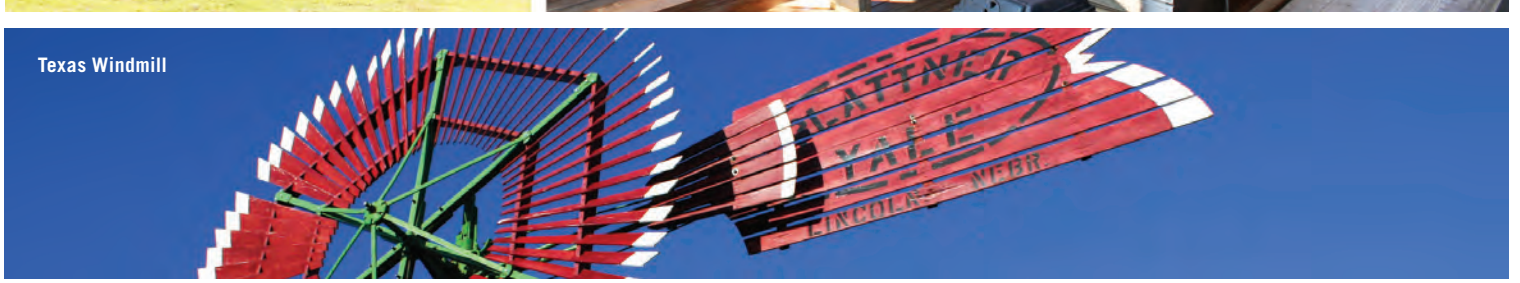
The last example to be considered here was not actually a building, but it was a common part of nineteenth-century life constructed of architectural materials. Accompanying enterprises of every variety in town and country, windmills often commanded more attention than any other buildings in their vicinity. How could one not be attracted by their motion, their ingenious mechanisms and details, their stature, structure, and intricate silhouettes against the sky? To these traits must be added their lively painted color schemes, and aesthetic flourishes of shaped rudders and cast counterweights. Eight-foot diameter wheels were the smaller ones, and they commonly ranged in diameter upwards to 12, 16, 20, and even 30 feet. These wheels, constructed of finely tapered wood slats, were like great kinetic trellises moving in unison with the air currents and winds. What is so striking to us today about these technological relics is that they were at once indispensible utilitarian devices, yet were objects of unconcealed visual delight. Blurring the line between utility and poetics is actually a very American thing extending back to Thomas Jefferson's refined ingenuity at Monticello and to Thoreau's profound blending of practicality and poetics at Walden.

Our collective instinct and alarm about the decline of our natural habitat is correct and timely. It is good that we are focusing attention on improving our stewardship of natural resources, conserving energy and water efficiency, and reducing CO_2 emissions. It is unfortunate, however, that our efforts in these regards seem to be distancing us from nature: energy-saving sources of illumination whose light quality is depressingly unnatural; massive buildings that draw us deep and away from outside; composite materials touted as green, yet entirely denatured; buildings so obsessed with air tightness and mechanical efficiency that they appear oblivious to land, sky, and weather; and sustainability bureaucracies that burden architects to the point that they have little time, energy, or fee left to meaningfully connect their designs to life.

Our sense of hierarchy concerning architectural issues seems to be out of balance. This is increasingly illustrated in the programs at our architectural conventions where the rise of sustainability bullet points has coincided with the decline of vital architectural values crucial to the survival of our art. What is the point of allying our architectural efforts with nature if the process by which we do so numbs our buildings and impedes our pleasure in the much desired alliance? Our efforts on behalf of sustaining nature need not be at the expense of sustaining human nature.

Max Levy, FAIA, is a *Texas Architect* contributing editor and practices in Dallas.

Bairfield School



Texas Windmill

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Notes on the Jury

by MICHAEL MALONE, AIA

Texas Society of Architects

ON MAY 20, THE 2011 DESIGN AWARDS JURY MET to review the 257 entries submitted in this year's program. The distinguished jury consisted of three exceptional professionals with diverse practice and professional experiences, along with a considerable love of architecture and design.

The jurors – David Salmela, FAIA, from Duluth, Minn.; Steve Dumez, FAIA, of New Orleans; and James Russell, FAIA, of New York – worked well together and with a few exceptions challenged and debated all of the final selections in a candid and interesting way. Salmela is known for his primarily residential practice and the creation of lyrical and rigorous compositions, exquisitely detailed. Dumez works at a larger, more institutional scale and has found a way to integrate fresh and contemporary sensibilities into a traditional Southern context. Russell, author of the recently published *The Agile City*, is known for his insightful urban commentary that he brings to his role as architecture critic for *Bloomberg News*.

It was a revelation to watch them work and to hear their comments and insights on the projects under consideration. They spent nearly nine hours working through the entries. The entire time was filled with the jurors either reviewing or discussing the submitted projects, and several times they expressed the difficulty in choosing the winners—a confirmation of the elevated level at which architecture is practiced here in Texas. Those of us who have participated in this jury process for several years hear firsthand from the jurors each year their amazement at the quality of the work entered. It's no surprise to us, because we live and work here and expect a high level of quality on the creation of the built environment.

The winning projects were diverse and represented several geographic areas of our state and in three other states, as well as one in Kenya. Collectively, they illustrated the increasing role that architects from Texas play in the globalized forum of design. Two awards were won by firms outside of Texas who have made significant contributions to the state's cultural and educational built environ-

PHOTOS BY JULIE PIZZO

2011 Design Awards

Arizona State University Polytechnic Academic Buildings
Mesa, Ariz.
by Lake/Flato Architects
with RSP Architects

Armstrong Oil & Gas Headquarters
Denver, Colo.
by Lake/Flato Architects
with Bothwell Davis George Architects

Arthouse at the Jones Center
Austin
by LTL Architects

Brockman Hall for Physics
Houston
by Kieran Timberlake

Brown Residence
Scottsdale, Ariz.
by Lake/Flato Architects

Cabin on Flathead Lake
Polson, Mont.
by Andersson-Wise Architects

Cutting Horse Ranch
Parker County
by Lake/Flato Architects

Full Goods and Il Sogno
San Antonio
by Lake/Flato Architects
with DHR Architects

Rainwater Court
Mahiga, Kenya
by Dick Clark Architecture
in association with Architecture for Humanity

Sam Houston Tollway Northeast Main Plaza and Exit Toll Plazas
Houston
by RdIR Architect

Singing Bell Ranch
Hunt County
by Max Levy Architects

Sisters' Retreat
Austin
by Mell Lawrence Architects

Salmela

Russell

Dumez

ment. Notably, two awards went to infrastructure projects, two were educational buildings, two were commercial projects, and one was a cultural institution. Four awards – a third of the total – went to residential projects, each unique and exemplary.

It is impossible to look at the list of winners and not recognize the achievement of Lake/Flato Architects and their associated firms in being awarded five of this year's awards. As the jurors were narrowing their list of projects for consideration, several additional Lake/Flato projects were in contention. The projects were diverse enough in their scale, design, and material expression that it was never clear to the jurors that these were Lake/Flato projects at all. The one thing they all have in common is the considerable artistry of the solutions and their excellence of execution. Lake/Flato has established an enviable standard for all of us who practice in this state and we can all share in the pride of the legacy of their accomplishment.

On behalf of the Design Committee, I would like to thank all of those architects and firms who submitted projects for consideration. The committee also thanks our friends at Blackson Brick, a stalwart supporter of the Texas Society of Architects. This annual program owes a considerable debt to Blackson Brick for its sponsorship of the Jury.

To those whose projects won awards this year, congratulations. To those whose projects did not, please submit again next year—every jury is different. Indeed, several of the projects selected for awards this year had been submitted previously, but did not win. With the unique composition of each year's jury, priorities and objectives change. Whether or not our work is recognized in this annual contest, it is important for all of us that we work toward a goal of creating projects of award-winning caliber in everything we do in our practices.

Michael Malone, AIA, serves as the 2011 chair of the Texas Society of Architect's Design Committee.

2011 Design Awards

PROJECT Armstrong Oil & Gas, Denver, Colo.
CLIENT Armstrong Oil & Gas
ARCHITECT LakelFlato Architects (design); Bothwell Davis George Architects (architect of record)
DESIGN TEAM Brian Korte, AIA; David Lake, FAIA; Steve Raike, AIA; Tana Anderson; Roy Schweers; Heather Weiler; Matt Davis, AIA; Steve George, AIA; Samuel Fan
CONTRACTOR Sprung Construction
CONSULTANTS McGlamery Structural Group (structural); M.E. Group (MEP); Creative Civil Solutions (civil); R Designs (landscape); Fisher Marantz Stone (lighting)
PHOTOGRAPHER Frank Ooms

Armstrong Oil & Gas

by STEPHEN SHARPE, HON. TSA

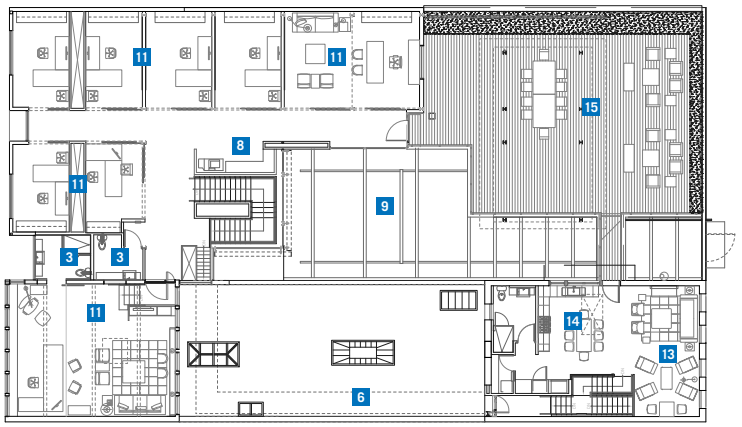
ACME

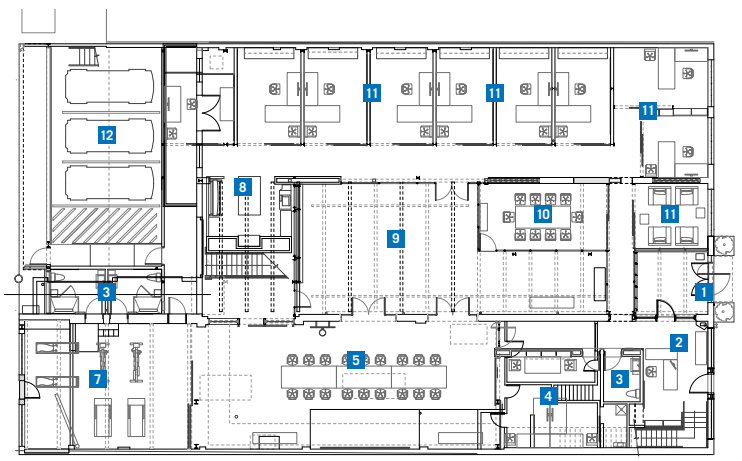
IN ADAPTING A CENTURY-OLD MACHINE SHOP FOR USE AS COMMERCIAL OFFICES, Lake/Flato Architects has preserved the essence of the building's brawny, tradesman-like character. Yes, the interior has been reconfigured as elegantly austere workspaces, but everywhere are relics of its industrial past. An old gantry beam crane hovers over the courtyard, a hoist with a pivoting arm hangs in the fitness room, and a sculptural assemblage of switchboxes adorns a corridor wall. All of this is packaged in a sensuous brick wrapper further enriched by a sensitive layering of expressed steel structure and complementary modern insertions.

Completed in 2008, the firm's design for Armstrong Oil & Gas in downtown Denver has garnered numerous prizes for excellence, including a 2011 AIA Institute Honor Award for Interior Architecture. (Denver-based Bothwell Davis George Architects served as architect of record.) This year's Design Awards jury was particularly attracted to this sublime product of a reductive strategy that celebrated the building's heritage. As one of the judges, Steve Dumez, FAIA, said: "In some ways, it's as much about what's taken away as what is added to the project, but then the use of the industrial vocabulary that builds on what was there before is really powerful."

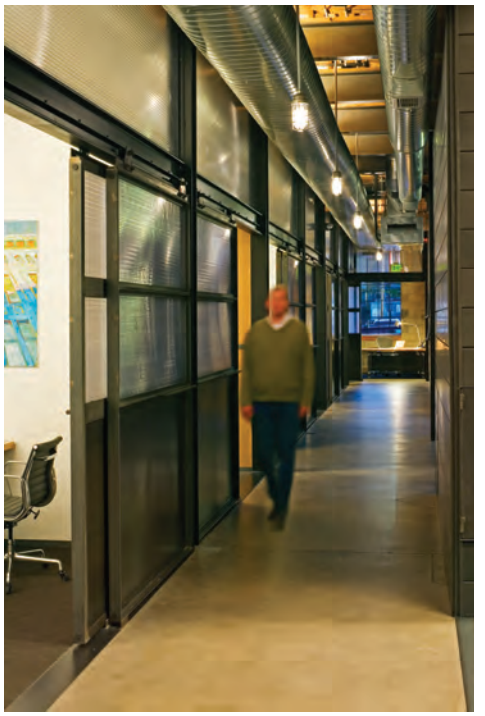
That hard-edged factory aesthetic is somewhat softened by abundant natural light that ani-

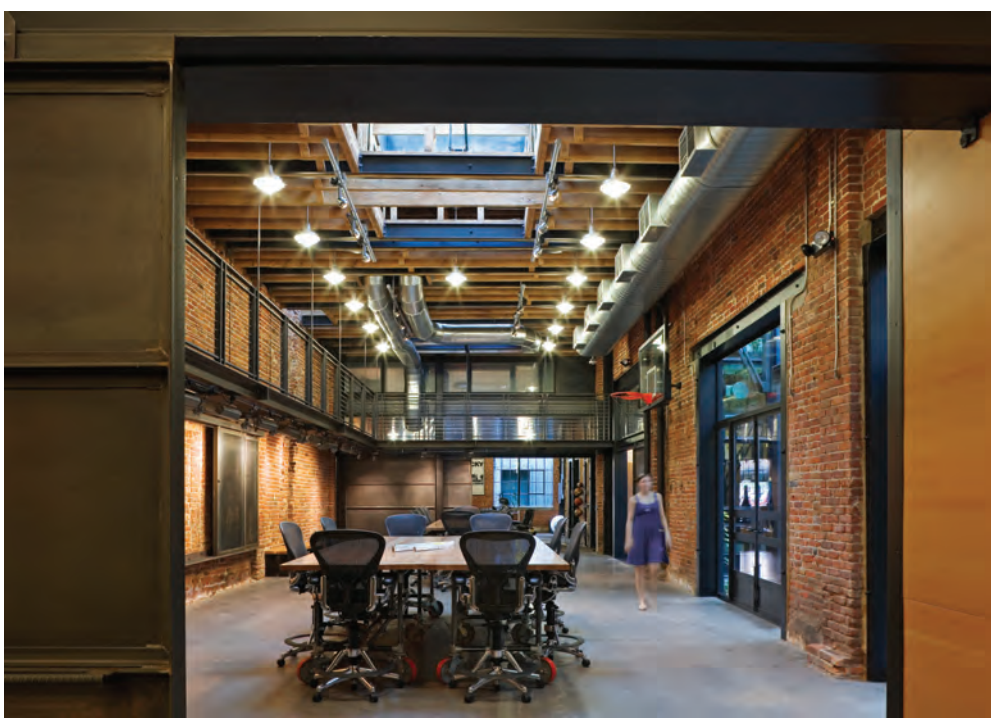
RESOURCES **PRECAST ARCHITECTURAL CONCRETE:** Colorado Hardscapes; **ARCHITECTURAL METALWORK/RAILINGS:** St. Thomas Steel; **BUILDING INSULATION:** Icynene; **SIDING/METAL ROOFING:** Colorado Metal Source; **WOOD WINDOWS:** Marvin Windows; **GLASS:** Horizon Glass; **WOOD CEILINGS/KITCHEN AND BATH CABINETS:** BK Fine; **CUSTOM FURNITURE/FIXTURES:** End Grain; **WOOD FLOORING:** Carlisle Wide Plank Floors; **CORK TILE:** Jelinek Cork Group; **TUB AND SHOWER ENCLOSURES:** Denver Glass Interiors; **SHADES:** Lutron; **SOFTWARE:** SketchUp, AutoCad





FIRST AND SECOND FLOOR PLAN
1 ENTRY COURT
2 RECEPTION
3 RESTROOM
4 SEISMIC ROOM
5 WAR ROOM
6 CATWALK
7 FITNESS LOUNGE
8 COPY ROOM
9 COURTYARD
10 CONFERENCE ROOM
11 OFFICES
12 GARAGE
13 LOUNGE
14 KITCHEN
15 ROOF TERRACE





mates the interiors, streaming in through new saw-tooth roofs at the upper level and the central courtyard carved from the existing structure. Selective demolition allowed for careful removal of building components, some of which were cleaned and repurposed as furniture designed and fabricated by Lake/Flato's Brian Korte, AIA. He also stockpiled original switch disconnect boxes, most painted a bright "safety" orange – that he arranged as a found-art installation.

The 11,400-sf building is encapsulated by double-wythe walls of turn-of-the-century soft brick. At some point in its history, the exterior was painted a terra cotta color. That coating was shell-blasted to reveal the original surface texture. Inside, the wood and steel was also shell-blasted to clean a century's worth of paint, grit, and grime. Wisely, the architects retained the faded remnants of two hand-painted signs inset just below the parapet along the street-side facade. Atop the one-story volume is an open-air roof terrace used for meetings and entertaining.

Thus painstakingly transformed from worn-out machine shop to elegant offices, Armstrong Oil & Gas suggests that the company's owner cares about the people who work there. Juror David Salmela, FAIA, emphasized that idea when he commented, "It has this sort of vitality that must be really fun working there."

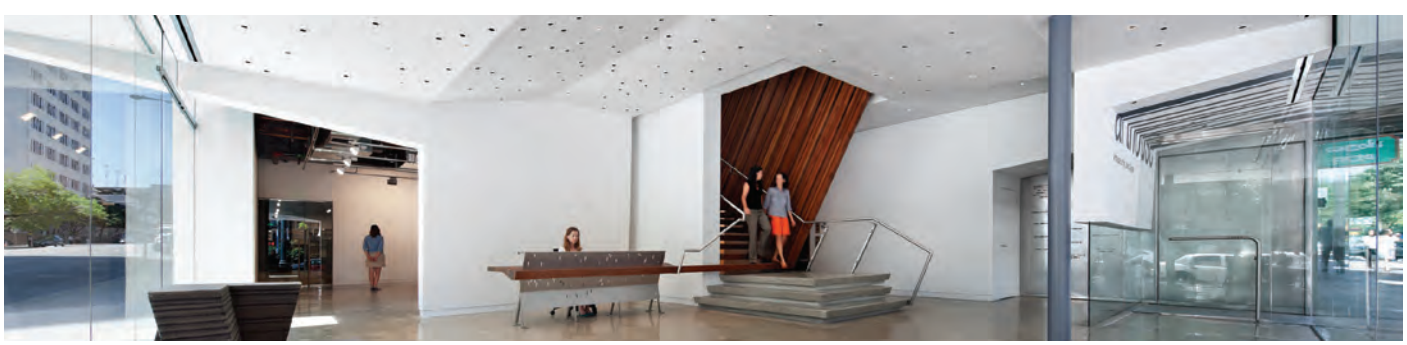
Stephen Sharpe, Hon. TSA, is the editor of *Texas Architect*.

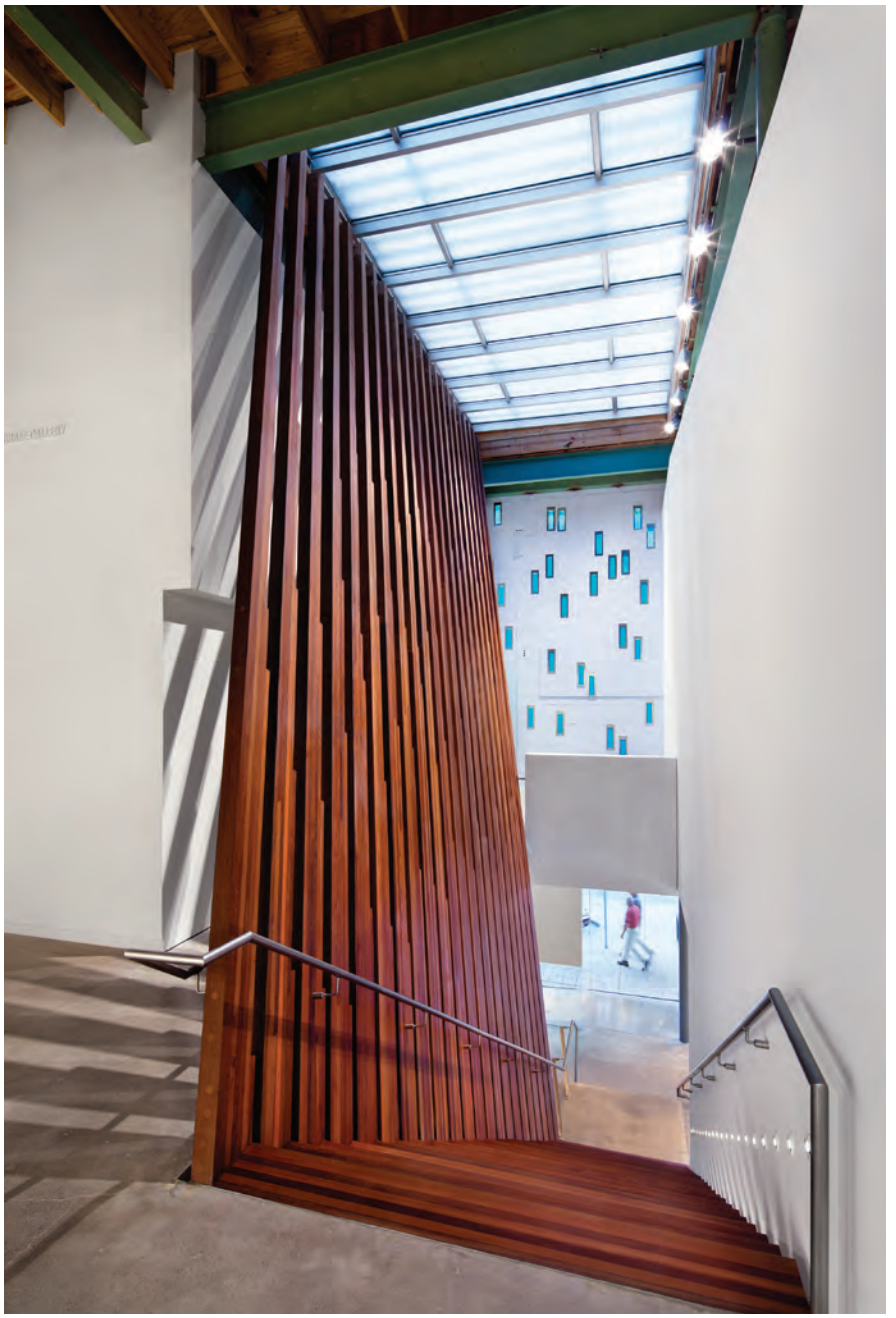
2011 Design Awards

PROJECT Arthouse at the Jones Center, Austin
CLIENT Arthouse at the Jones Center
ARCHITECT LTL Architects
DESIGN TEAM Paul Lewis, AIA; Marc Tsurumaki, AIA; David Lewis, AIA; Jason Dannenbring; Michael Tyre; Laura Cheung
CONTRACTOR Structura, Inc.
CONSULTANTS Zydeco Development (owner's rep); Garrett-Ihnen Civil Engineers (civil); MJ Structures (structural); Kent Consulting Engineers (MEP); Lumen Architecture (lighting); Blue House Design (new media systems integration); Studio 8 Architects (local assistance/City of Austin expertise); Dickensheets Design Associates (AV); Lloyd Consulting + Engineering (waterproofing); Mike Boyd (stucco); Austin Permit Service (expeditor); Pruitt Consulting (codes)
PHOTOGRAPHER Michael Moran

Arthouse at the Jones Center

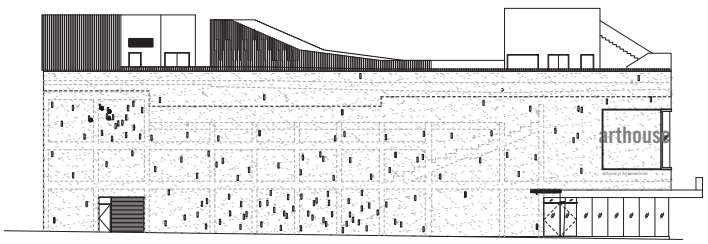
by J. BRANTLEY HIGHTOWER, AIA



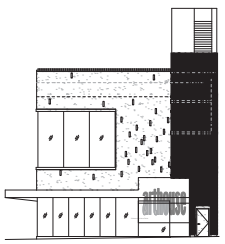


WHILE IT IS NOT UNUSUAL FOR A RENOVATION PROJECT TO TRANSFORM AN INDIVIDUAL BUILDING, it isnoteworthy when such a project begins to change how people relate to the city around them. When LTL Architects of New York were commissioned to renovate the downtown Austin building that would come to be known as Arthouse at the Jones Center, the firm was charged with infusing the existing structure with 14,000 square feet of new program and tripling the amount of usable gallery space. Since the available budget could not support the upgrading of the entire building to a uniform high level of quality, the architects chose instead to insert a series of focused "tactical additions" that would increase the functionality of the space while at the same time elevating the perceived quality of the overall facility. These interventions begin on the building's exterior where 177 individually LED-illuminated glass blocks penetrate the building's eastern and southern facades, serving both to admit natural light during the day and illuminate the exterior at night. Aligned with Congress Avenue, the building's ground-floor lobby is now connected to the street with a wall of floor-to-ceiling glass. Elements that emit light and sound are embedded into a redesigned awning that projects the presence of the building into the social life of the street.

RESOURCES **PRECAST ARCHITECTURAL CONCRETE/CAST STONE**: Advanced Cast Stone; **WALL CLADDING**: Rimex Metals Group (Kidd Roofing); **LUMBER/ARCHITECTURAL MILLWORK**: Buda Woodworks; **WATERPROOFING**: BASF (Kidd Roofing); **MEMBRANE ROOFING**: Johns Manville (Kidd Roofing); **VERTICAL LIFT DOORS**: Renlita Overhead Doors; **UNIT SKYLIGHTS**: Solatube, Skyline Sky-lights (Austin Glass & Mirror); **GLASS**: Oldcastle Glass (Austin Glass & Mirror); **CURTAINWALL**: Austin Glass & Mirror; **TILE**: DalTile; **SPECIAL CEILING SURFACES**: USG; **PAINT**: IC Dulux; **STUCCO**: Parex Lahabra; **CORK FLOORING**: Expanko Cork Flooring; **CARPET**: InterfaceFLOR; **SIGNAGE**: Building Image Group; **ROOF FURNITURE**: Fermob USA; **CONFERENCE CHAIRS**: OSI (Shelton-Keller Group); **FILING**: Knoll (Shelton-Keller Group); **LIGHTING**: Humanscale (Shelton-Keller Group); **CONFERENCE TABLES**: Steelcase (Rockford Business Interiors); **OFFICE AND RECEPTION CHAIRS**: SitOnIt (Rockford Business Interiors)

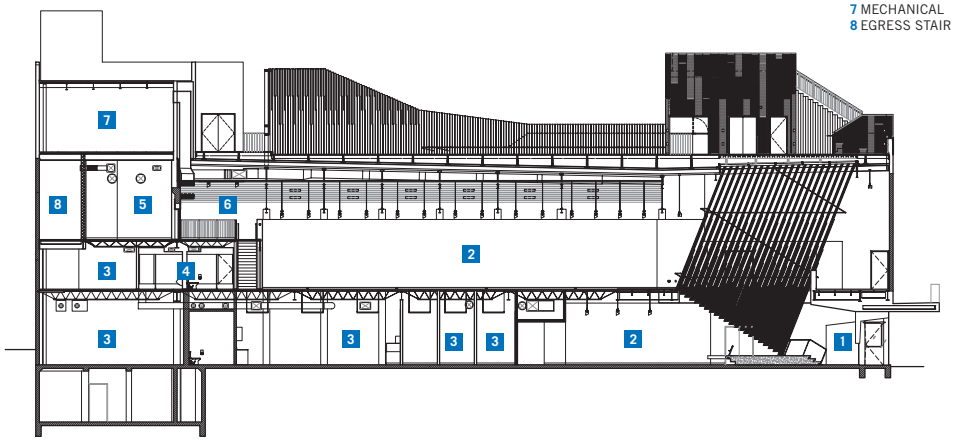


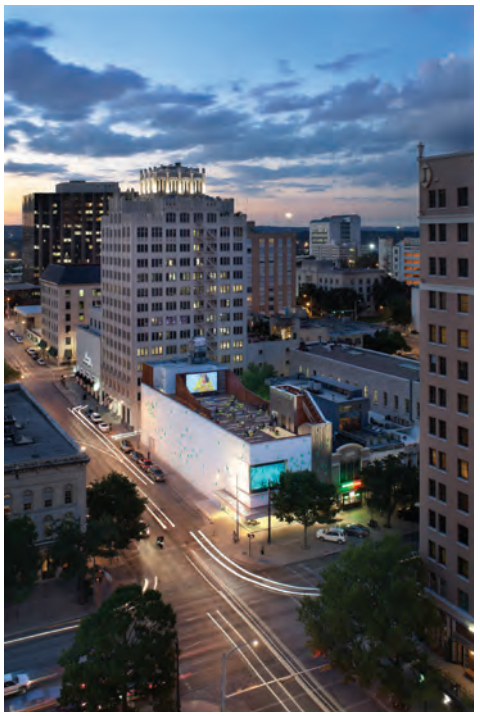
EXTERIOR ELEVATION SOUTH



EXTERIOR ELEVATION EAST

SECTION LOOKING NORTH
1 ENTRY
2 GALLERY
3 OFFICE/WORKROOM
4 RESTROOM
5 STUDY/BREAKROOM
6 STUDIO LOUNGE
7 MECHANICAL
8 EGRESS STAIR





Inside, a new laminated wood stair is suspended from a series of rooftop skylight elements, serving to connect the lobby with the renovated second-floor exhibition gallery. Rather than hide the odd assortment of artifacts left from the building's past as both a movie theater and department store, the architects incorporated this evidence into the expansive new gallery. A 56-foot-long mobile display wall hung from the reinforced ceiling structure allows the space to be configured in multiple ways to accommodate different types of exhibitions.

The large corner window of the second-floor meeting/community room is configured so that it can also be used as a projection screen visible from the surrounding streets. Similarly, a new roof deck programmed as an event space and venue for outdoor films endows downtown Austin with a dynamic type of urban space unlike any available before. While the project ultimately succeeds in connecting the individual on the street to the art within, Arthouse at the Jones Center more importantly creates a new way for the people of Austin to connect to their increasingly vibrant urban core.

J. Brantley Hightower, AIA, practices architecture in San Antonio.

2011 Design Awards

PROJECT Arizona State University Polytechnic Academic Buildings, Mesa, Ariz.

CLIENT Arizona State University

ARCHITECT LakelFlato Architects (design); RSP Architects (architect of record)

DESIGN TEAM Ted Flato, FAIA; Andrew Herdeg, AIA; Chris Krajcer; Matt Wallace, AIA; Kim Power; Travis Power; Joe Tyndall, AIA; Beau Dromiack, AIA

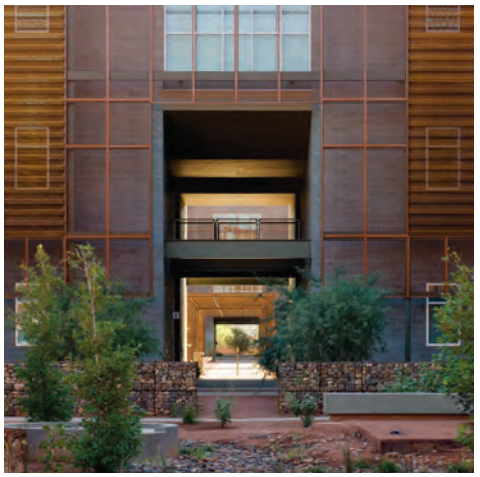
CONTRACTOR DPR

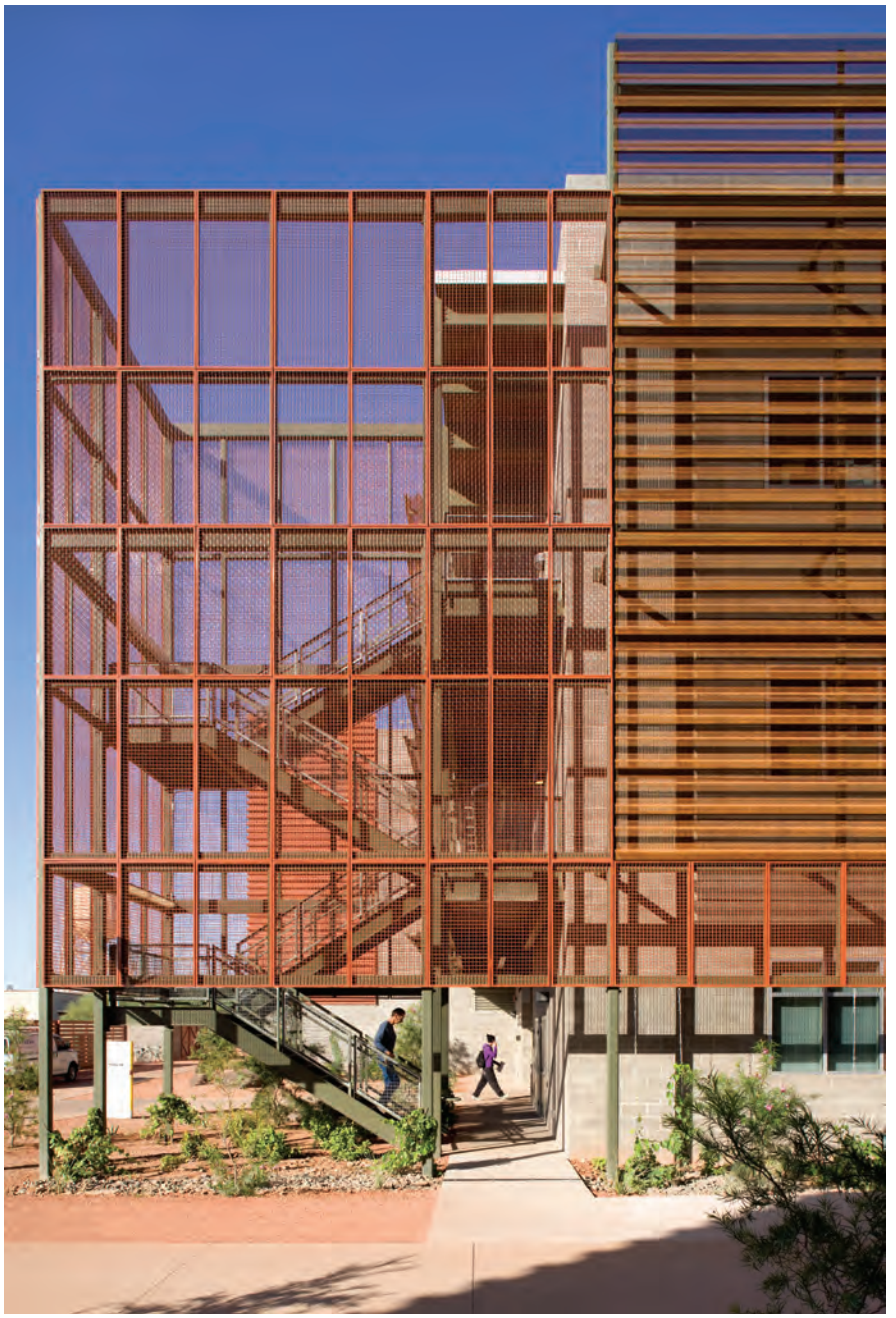
CONSULTANTS Ten Eyck Landscape Architects (landscape); Energy Systems Design (MEP); PARAGON STRUCTURAL DESIGN (structural); Green Ideas Sustainability Consultants (LEED); Wood Patel & Associates (civil); McKay Conant Hoover (acoustics); Jeremiah Associates (AV); Rider Hunt Levett & Bailey (cost); Rolf Jensen & Associates (fire/life safety); Speedie & Associates (geotechnical); RFD (lab); Robert Lynch (ADA)

PHOTOGRAPHER Bill Timmerman

ASU Polytechnic Campus

by CHRISTINA NOBLE, AIA



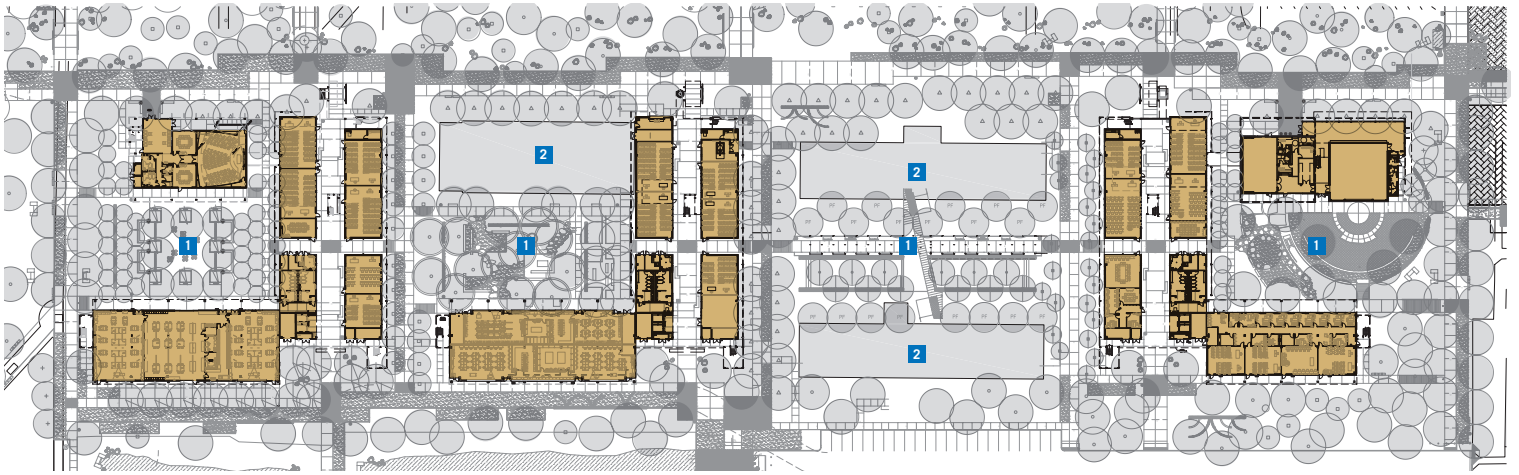


WHEN BUILDING IN THE DESERT, LANDSCAPE AND CLIMATE DOMINATE THE DISCUSSION. This is the case for Lake/Flato Architects' Arizona State University Polytechnic Campus where weathered steel screens, trellises covered with climbing vines, and a progression of courtyards create visual and experiential layers that respond to and reflect the colors and textures of its unique environment. Each of these elements tempers the desert sun, allowing "light in, but sheltered and shaded," in the words of juror James Russell, FAIA.

In its first transitional layer, the complex unfolds as a series of interconnected courtyards that mediate between the harsh outdoor heat and air-conditioned interiors. Within these calm and cool outdoor gathering spaces, water bubblers feed lush vegetation, becoming an event when irrigation water overflows terraced rock gardens. Although the vines are more assertive in climbing the metal screens than originally intended, Andrew Herdeg, AIA, partner in charge of the project, says the resulting cloak of landscape is welcome.

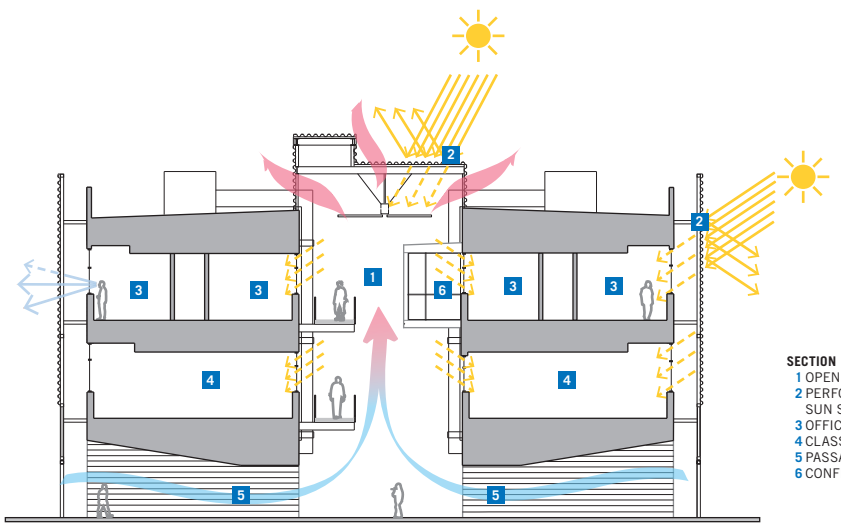
The architects envisioned a space where students were not confined to the traditional academic double-loaded corridor. Instead, they created a series of outdoor spaces where students would enjoy their time studying beyond the classroom walls. Circulation is pulled into a three-story exterior atrium shaded by perfo-

RESOURCES **CONCRETE PAVEMENT/COATING/MICROSURFACING**: Lithocrete; **RETAINING WALLS**: Hilfiker Retaining Walls; **MALL FURNISHINGS**: Landscape Forms; **PLANTERS**: Kornegay Design; **METAL MATERIALS/HANDRAILS**: Schuff Steel Company; **ROOF/WALL PANELS/METAL ROOFING**: Metecno-Morin; **ENTRANCES**: Walters & Wolf; **SPECIALTY DOORS**: Door Engineering and Manufacturing Co.; **ACCESS DOORS**: Bilco; **AUTOMATIC DOOR OPERATOR**: Horton Automatics; **TILE**: DalTile; **LAMINATE FLOORING**: Roppe Corp., Armstrong; **INDOOR ATHLETIC SURFACING**: Gerbert Limited; **WALL COVERINGS**: Roppe, Gerbert Limited; **SHADES**: Nysan Solar Control – a division of Hunter Douglas; **SOFTWARE**: AutoCAD, Google Sketchup, Maxwell Render

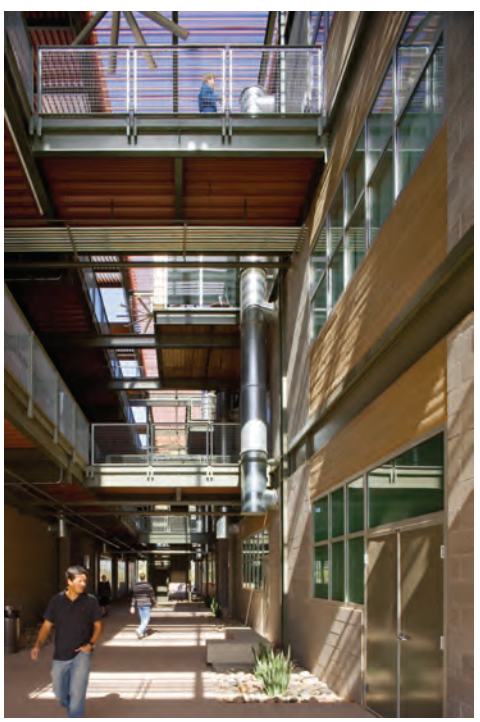


SITE PLAN

NEW CONSTRUCTION
1 COURTYARD
2 EXISITING



SECTION
1 OPEN AIR ATRIUM
2 PERFORATED CORRUGATED SUN SCREEN
3 OFFICE
4 CLASSROOM
5 PASSAGE
6 CONFERENCE



rated metal panels and cooled by oversized fans. An enhanced sense of community derives from the atrium's interconnected balconies and stairs that invite students to interact and converse between classes. In addition, classrooms are designed to expand into the courtyards through oversized folding glass doors. Engineering students will be able to display their metalwork projects in the courtyard for passing-by dance students to appreciate, and perhaps discuss. As Herdeg states, "Most of the school year, Arizona has a great climate. We asked, 'How can we leverage that to create a sense of connectivity and community?'"

The sum of all these gestures is greater than just a sensible reaction to the desert sun. Lake/Flato's design originates from a thoughtful approach to active outdoor living despite, or perhaps because of, its desert setting.

The polytechnic academic center, which is still in its developing stages as a new satellite campus, offers a unique opportunity for ASU to define its vision as the "New American University." The new buildings set the stage for a university that encourages transdisciplinary collaboration among students within an exciting atmosphere that is richly connected to its environment.

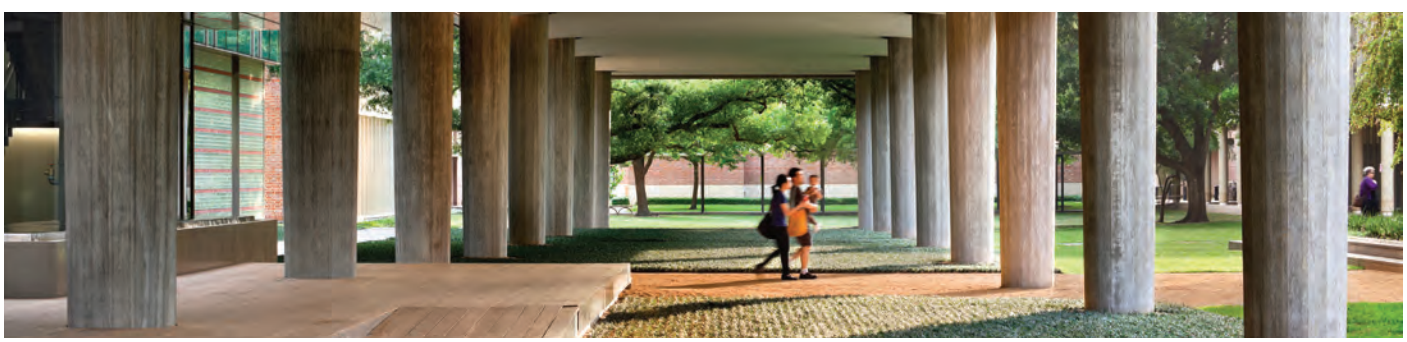
Christina Noble, AIA, is the owner of Phoenix-based Contour Architecture and director of *Forward*, the national design journal published by the AIA's National Associates Committee.

2011 Design Awards

PROJECT Brockman Hall for Physics, Houston
CLIENT Rice University
ARCHITECT KieranTimberlake
DESIGN TEAM James Timberlake, FAIA; Stephen Kieran, FAIA; Jason Smith, AIA; Steven Johns, AIA; George Ristow, AIA; Casey Boss, AIA
CONTRACTOR Gilbane Building Company
CONSULTANTS Linbeck Group (project manager); Haynes Whaley Associates (structural); CCRD Partners (MEP); Innovate Lab Systems Design (lab); The Office of James Burnett (landscape); JEAcoustics (acoustics); Walter P Moore (civil); Ulrich Engineers (geotechnical); Jackson & Ryan Architects (construction administration); ARUP (lighting); Wilson Consulting (specifications); WorkingBuildings (commissioning/LEED); Rolf Jensen & Associates (fire protection); ASSA ABLOY (door hardware); Fred Langford-Architect (concrete design)
PHOTOGRAPHERS Peter Aaron/ESTO; Paul Hester; R. Kevin Butts

Brockman Hall for Physics

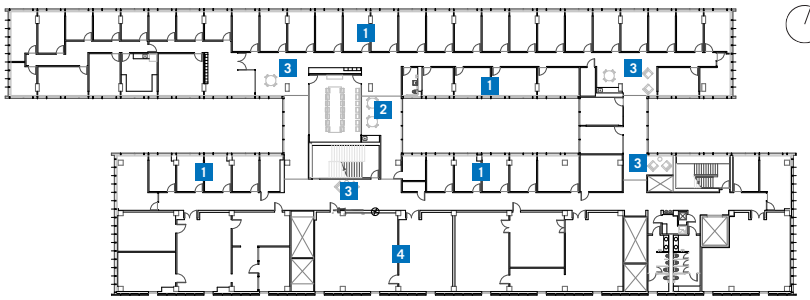
by DONNA KACMAR, FAIA



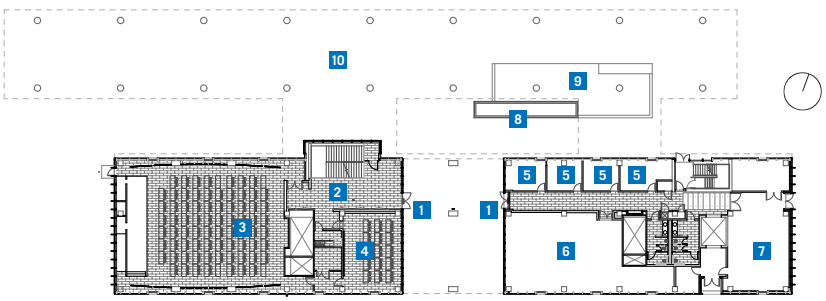
KIERAN TIMBERLAKE HAS SYNTHESIZED DIFFICULT TECHNICAL REQUIREMENTS, ENVIRONMENTAL RESPONSIBILITY, and architectural craft in the new 110,000-sf Brockman Hall for Physics on the Rice University campus. The architects split the $65 million research facility's programmatic elements into two components – a north bar of day-lit offices and south bar of laboratory spaces shielded from the sun by a terra cotta screen – linked together by bridges of flexible collaborative space. The building, which opened early this year after a compressed schedule of just 33 months for design and construction, is expected to achieve LEED Gold certification, a difficult objective for a laboratory facility to attain.

The architects employed several strategies to fit this large program within the limited available space on the campus Science Quad and lessen its visual impact. To reduce the building's visible volume, some of the labs are placed underground, a tactical move that also reduces the effects of the external surroundings on the scientific experiments conducted within. (The sensitive laboratory equipment required a virtually vibration-free environment, ultra-clean power, and additional air filtration.) The massing was further minimized through the development of a sophisticated family of varying transparent surfaces for each exterior face. Even the office bar's asymmetri-

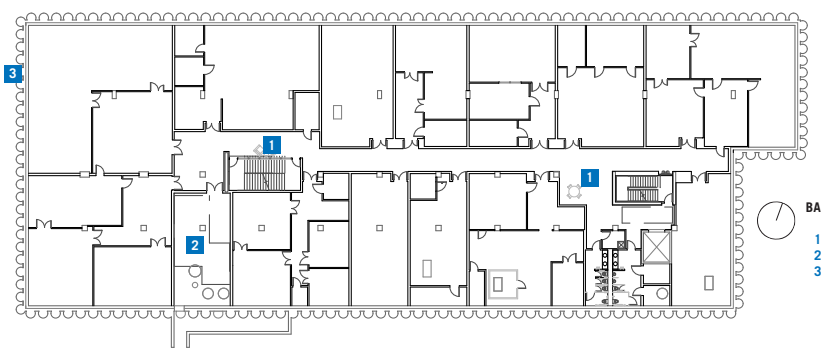
RESOURCES CONCRETE MATERIALS: Baker Concrete; **UNIT PAVERS/POROUS PAVING**: Sadlerstone (BIO Landscape & Maintenance); **SITE FURNISHINGS**: Victor Stanly (BV Associates); **GLASS BLOCK**: Masonry & Glass Systems; **MASONRY UNITS**: St. Joe Brick Works; **METAL WORK**: Broome Welding; **METAL FRAMING/GYPSUM/LUMBER/SOUND INSULATION/DOORS/FRAMES**: Baker Triangle; **ARCHITECTURAL WOODWORK**: Hallmark Casework; **WATERPROOFING**: CETCO (Western Waterproofing); **BUILDING INSULATION**: Icynene (Diversified Thermal); **ROOF AND DECK INSULATION**: Johns Manville (Gulfstar Roofing and Sheet Metal); **ROOF AND WALL PANELS**: Alucobond/3A Composites USA (Admiral Glass); **MEMBRANE ROOFING/ROOF ACCESSORIES**: Gulfstar Roofing and Sheet Metal; **ENTRANCES/GLASS**: Viracon (Admiral Glass); **GLAZED CURTAINWALL**: Admiral Glass; **TILE**: DalTile, Sadlerstone (American Marble Mosaic); **ACOUSTICAL/METAL CEILINGS**: Armstrong; **ACOUSTICAL TREATMENTS**: Decoustics, Simplex, Tectum, Nelson; **SIGNAGE**: Hardman Signs; **LAB CASEWORK**: MGC; **SHADES**: MechoShades



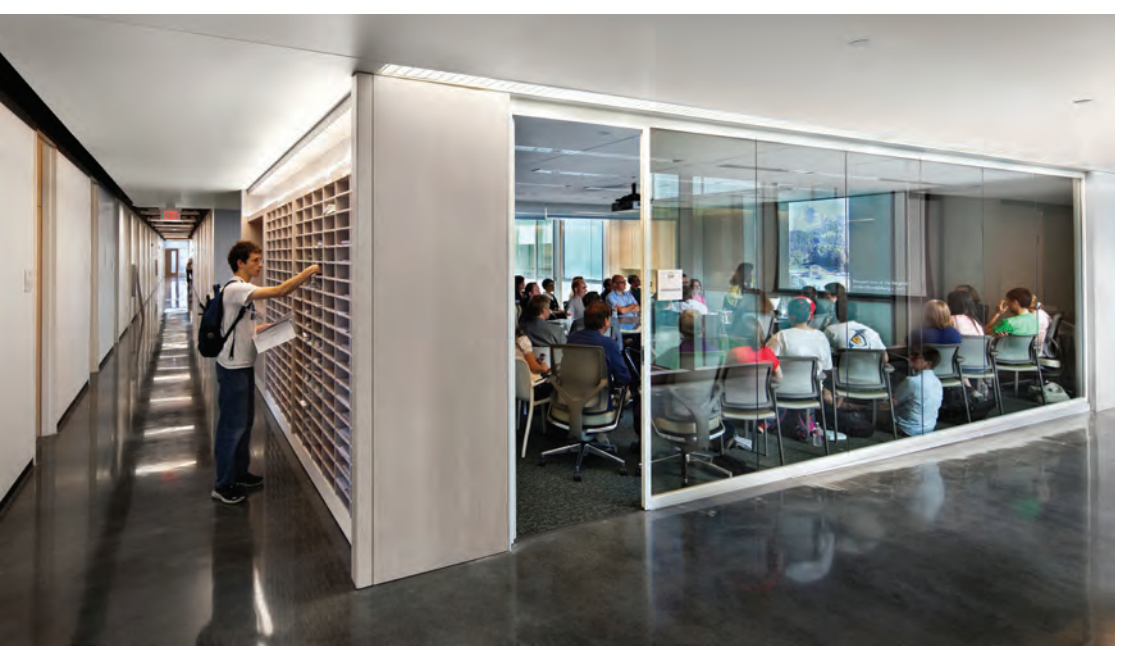
SECOND FLOOR
1 OFFICES
2 SEMINAR ROOM
3 BREAK/INTERACTIVE SPACE
4 LABORATORIES



FIRST FLOOR
1 ENTRY
2 LOBBY
3 LECTURE HALL
4 CLASSROOM
5 OFFICE
6 LABORATORY
7 ELECTRICAL SPACE
8 FOUNTAIN
9 RAISED WOOD DECK
10 LOGGIA/GREEN ROOF



BASEMENT
ALL LABORATORY SPACE
1 BREAK/INTERACTIVE SPACE
2 MECHANICAL ROOM
3 VIBRATION REDUCTION COLUMNS



cally two-way vaulted underside and subtly tapered exposed concrete columns (greatly admired by the Design Awards jury) help make the building appear to lift and almost float above the articulated ground plane.

Each facade is specific to its orientation and interior performance requirements while also courageously offering a new interpretation of the historic campus material palette. The north-side glazing's Penrose pattern (multi-sided shapes based on the golden ratio, which hints at the analytical exploration taking place inside) is rendered in a ceramic frit to decrease heat gain and glare within the office spaces behind the glass curtainwall. Facades were developed by means of testing a series of prototypes, including large-scale models erected in the architects' office and full-scale mockups built on site by local sub-contractors using actual materials.

As described by juror Steve Dumez, FAIA, KieranTimberlake's Brockman Hall "doesn't mimic the vocabulary or the architecture there on the Rice campus, but is incredibly inventive in the way in which it fits in." In addition, the project offers a multitude of lessons on how a technically complex building type can artfully balance exacting performance criteria with aesthetic sensitivity to a campus context.

Donna Kacmar, FAIA, is an associate professor at the University of Houston's Gerald D. Hines College of Architecture.

2011 Design Awards

PROJECT Brown Residence, Scottsdale, Ariz.
CLIENT Joshua and Inette Brown
ARCHITECT LakelFlato Architects
DESIGN TEAM Ted Flato, FAIA; Karla Greer, AIA; Brian Comeaux, AIA; Parrish Kyle, Assoc. AIA; Conor Samuels
CONTRACTOR The Construction Zone
CONSULTANTS Lighting Consultants (lighting); Datum Engineers (structural); Tonnessen Inc. (landscape); Robyn Menter Design Associates (interiors)
PHOTOGRAPHER Bill Timmerman

Brown Residence

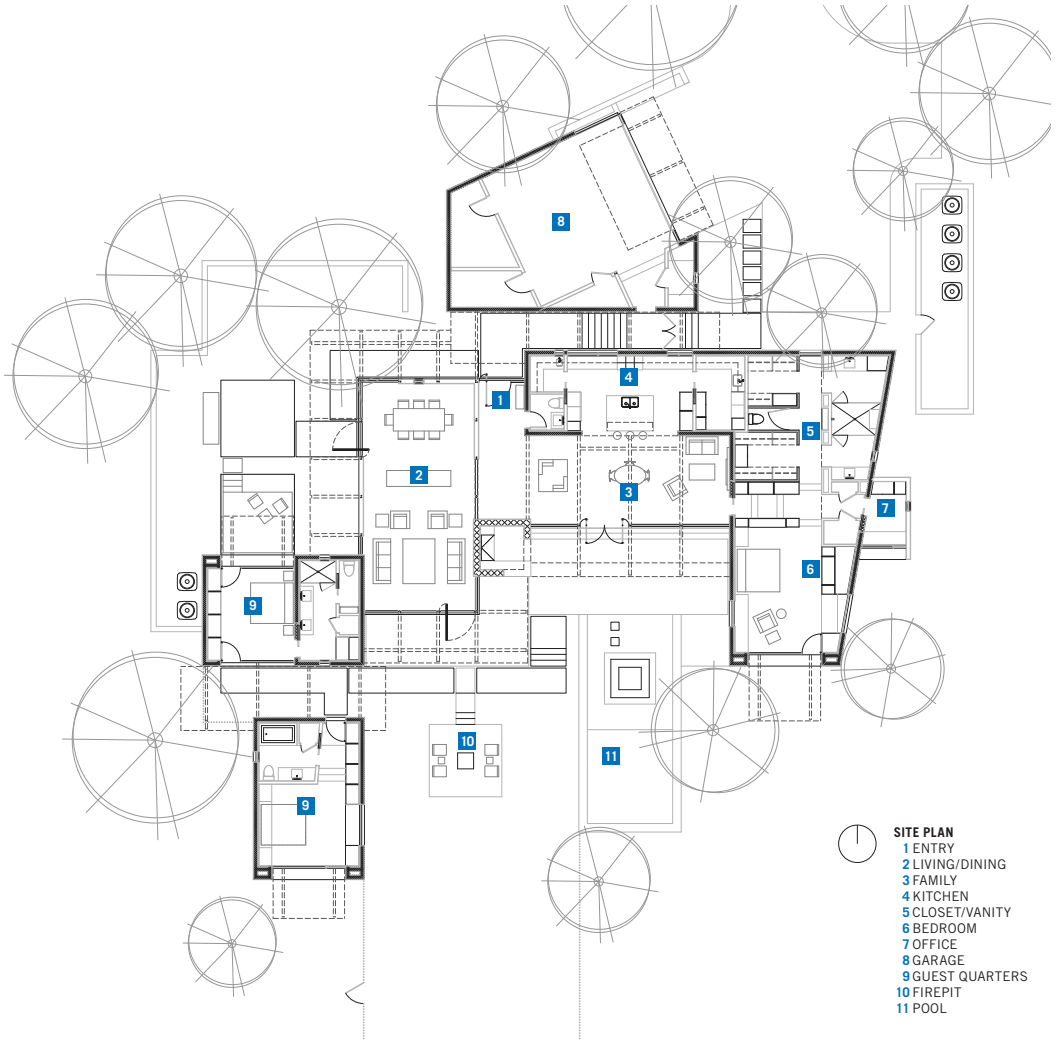
By MARK T. WELLEN, AIA

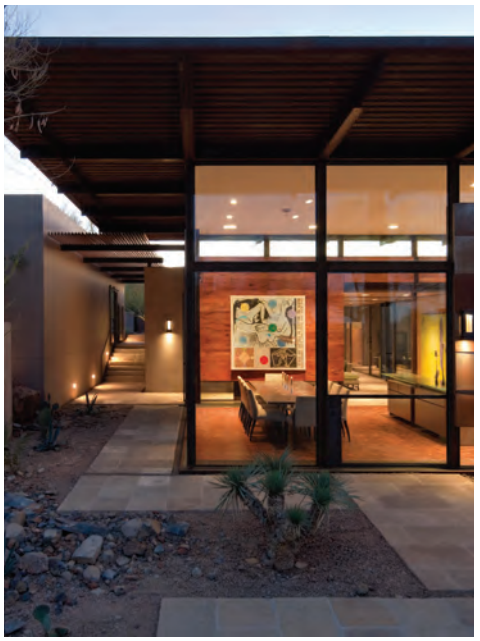
THE PHOENIX AREA IS RICH IN THE TRADITION OF MASTERFUL ARCHITECTS WEAVING ELOQUENT DESIGNS INTO the powerful desert landscape. Wright, Soleri, and others have produced spirited designs, engaging their buildings in a dialogue with their austere settings. More recently, the Brown Residence by Lake/Flato Architects follows that same time-honored tradition. Indeed, when asked about the "story" behind its design, Ted Flato, FAIA, replied, "It was about making the house and the desert work together."

The site for the 3,600-sf residence is a long, narrow lot shoehorned between two existing houses within a large golf course-oriented development in Scottsdale. Although the site backs up to the fairway, that typically dominant feature is upstaged by a foreground of rugged topography, an arroyo, and abundant desert flora. The backdrop is a panorama of distant mountains.

The designers divided the plan into blocks defined by specific uses. The result is a subtle choreography that interweaves low-slung, solid masses with tall, visually lightweight pavilions capped by broad, overhanging flat roofs. This assembly of indoor and outdoor rooms, each oriented to views across the lush desert landscape, simultaneously embraces the occupants while expanding upward to the sky and outward to the jagged horizon. Herein lies the success of the design.

RESOURCES **CONCRETE PIGMENTS**: Davis Colors; **METAL DECKING**: Metal Dek Group; **WATERPROOFING**: Carlisle Coatings & Waterproofing, Grace Construction Products; **BUILDING INSULATION**: SWD Urethane; **EXTERIOR INSULATION AND FINISH SYSTEMS**: Sto Corp.; **METAL WINDOWS**: The Construction Zone, Fleetwood Windows and Doors; **GLASS**: PPG; **TILE**: Picasso Tile; **PAINTS**: Dunn-Edwards Paints; **SHADES**: Lutron





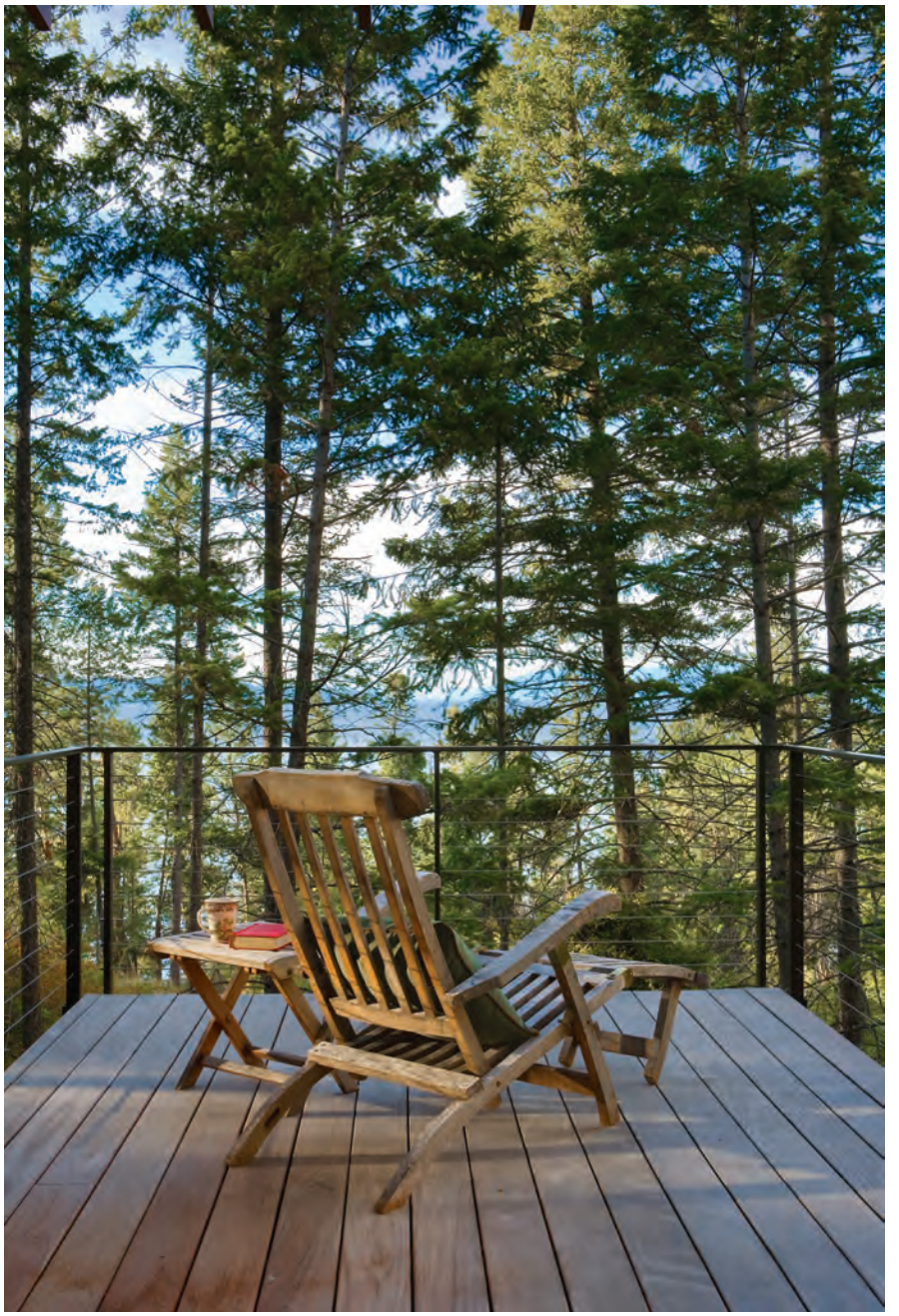
The path through these deftly interconnected volumes begins with a circuitous, descending entry sequence and terminates at a courtyard outfitted with a recessed fire pit and a swimming pool formed by raised walls of Corten steel. Two guest rooms are sequestered at the property's west side to ensure privacy, their combined mass shading the outdoor spaces from the afternoon sun while also framing additional vistas.

Flato says his firm's simple philosophy of space-making allows for improvements to any project through collaboration. In the case of the Brown Residence, he gives high praise to the Lake/Flato project manager Brian Comeaux, AIA, as well as the contractor, Construction Zone, and its owner, Andy Burns. Trained as an architect, Burns has assembled a crew primarily consisting of Arizona State University architecture students and graduates.

This team effort, from design through construction, executed by people equally dedicated to a common vision, has yielded a project rich in detail and distinctively detached from its suburban context. What's more is that the architects of the Brown Residence have upheld the long-standing local tradition of spirited experimentation and produced a building that achieves harmony with the desert landscape.

Mark T. Wellen, AIA, is a principal of Rhotenberry Wellen Architects in Midland.

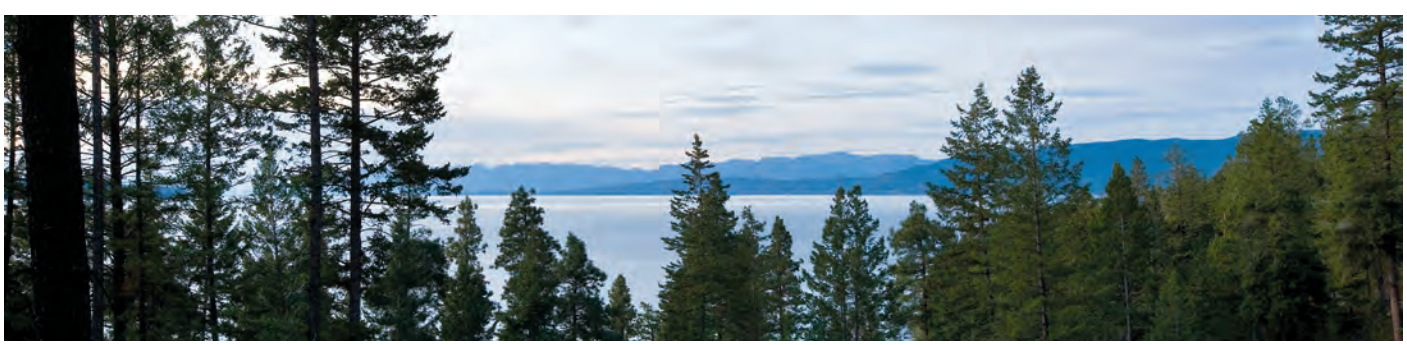
2011 Design Awards



PROJECT Cabin on Flathead Lake, Polson, Mont.
CLIENT Wally and Lil Loewenbaum
ARCHITECT Andersson-Wise Architects
DESIGN TEAM Arthur Andersson, AIA; Chris Wise, AIA; Jesse Coleman
CONTRACTOR John McCain
CONSULTANTS Eclipse Engineering (structural)
PHOTOGRAPHER Art Gray

Cabin on Flathead Lake

by THOMAS HAYNE UPCHURCH, AIA

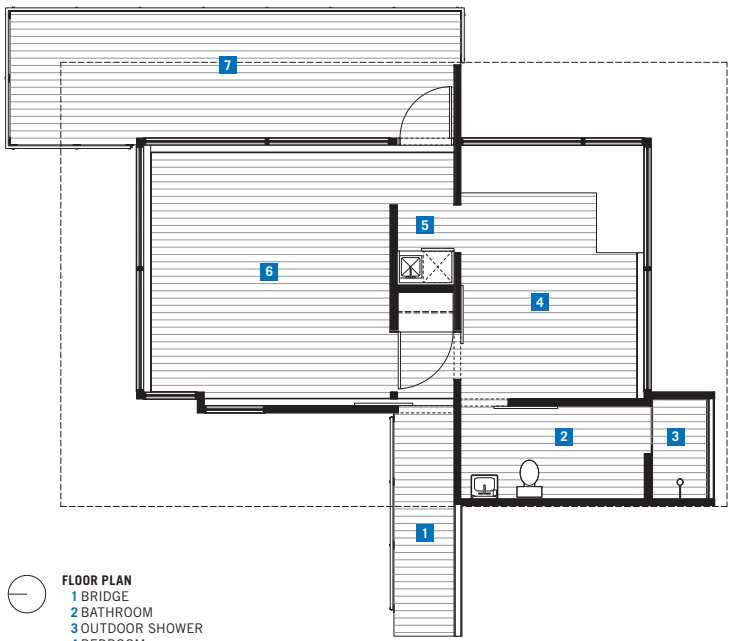


PROJECTING INTO THE SOUTHERN END OF FLATHEAD LAKE IN NORTHWESTERN MONTANA IS A SMALL PENINSULA of scattered ponderosa pines, towering over a terrain of steep cliff, ridges, and ravines, sloping down to the water's edge. It is a rugged kind of beauty. Nested into this wilderness is a 600-sf cabin designed by Andersson-Wise Architects of Austin as a retreat oriented toward views of the immense natural lake to the north and the surrounding wildlife habitat, including ospreys and eagles. The resulting design even resembles a large bird of prey taking flight from the woods, but that imagery was not the architects' goal.

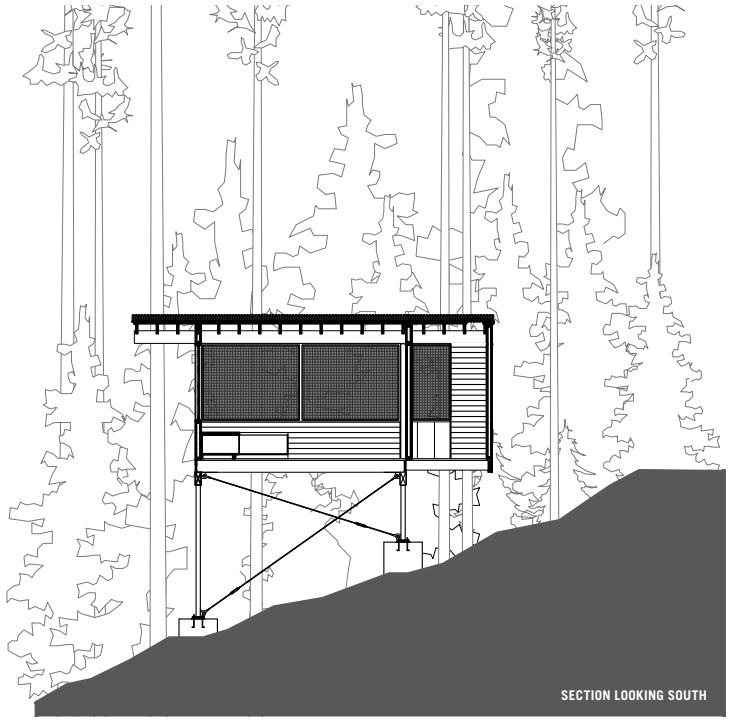
For Arthur Andersson, AIA, the Cabin on Flathead Lake was "an exercise in making a building out of a lot of little pieces, driven by an idea of constructability." Practicality was certainly another element: the project was to be affordable yet responsive to the seismic and generally rough characteristics of this location in the northwestern Rockies. It was also to be designed for minimal disturbance during construction. Accordingly, concrete footings were poured by hand, components were sized for easy assembly, lumber was sawed at an off-site location, and parts screwed together on site. Andersson-Wise followed the observation of a Montana ideal: to build with simple means, with the building's use becoming its aesthetic.

The approach to the cabin, sited remotely from the owners' main house, is a walking

RESOURCES **IPE FLOORING/SIDING/WINDOW AND DOOR TRIM:** Buckeye Hardwood and Lumber; **STEEL CLUMNS/BRACKETS/RAILINGS:** Mercer Welding; **FIR PANELING:** RBM Lumber; **IPE/FIR DOORS AND CABINETS:** Steve Kelly; **SOFTWARE:** Vector Works



FLOOR PLAN
1 BRIDGE
2 BATHROOM
3 OUTDOOR SHOWER
4 BEDROOM
5 KITCHEN
6 LIVING ROOM
7 DECK



path that leads to the edge of a ridge before continuing onto a wooden bridge that connects to the cabin's entrance. A sense of shelter and mystery emanates from this south elevation, a wall screening the extended view beyond. Once inside, views to the outdoors unfold through the transparency of screened openings and an exterior deck.

Amenities are few—a small kitchen, a bathroom with shower open to the trees and water pumped from the lake, and just enough power for a few electrical needs. There is no heating, no cooling. Rather than offering full protection from the outdoors, the cabin invites occupants to become a part of the surrounding nature, albeit for a limited amount of time. The shelter allows a temporary stay in this natural surrounding to be protected only by what is more of a veil that receives varying light of the day and night, the mountain air, and the sounds of the forest, while providing views to the surrounding world. "It is a protected porch," Andersson reflects, "made like a piece of furniture."

The design of the cabin succeeds as it embodies a statement of simplicity, respecting its wilderness setting and providing a perch for quiet visitation to this special place.

The writer is the principal of Upchurch Architects in Brenham.

2011 Design Awards

PROJECT Cutting Horse Ranch, Parker County
CLIENT withheld
ARCHITECT LakelFlato Architects
DESIGN TEAM Bill Aylor, AIA; Ted Flato, FAIA; Ryan Jones, AIA; Cameron Standish Smith, AIA; Raina Tilden; Lewis McNeel
CONTRACTOR Lincoln Builders of Texas
CONSULTANTS Datum Engineers (structural); Henderson Engineers (MEP); MESA (landscape); GH2 Gralla Equine Architects (equestrian)
PHOTOGRAPHER Frank Ooms

Cutting Horse Ranch

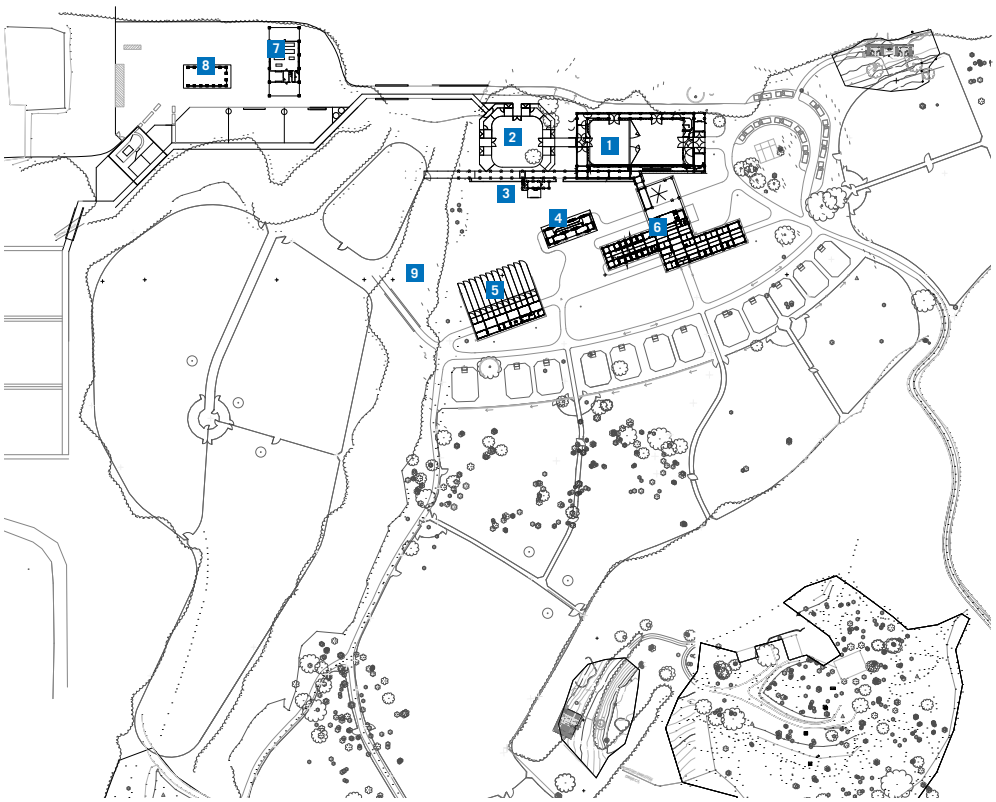
by BART SHAW, AIA

CUTTING HORSE RANCH, LOCATED ON 175 ACRES IN RURAL PARKER COUNTY NEAR FORT WORTH, IS DEDICATED to the breeding and training of competition cutting horses. As part of Lake/Flato's master plan for the ranch, the firm designed a cluster of buildings that include a 45,000-sf indoor arena, a 22,000-sf training barn with 22 stalls, a 8,400-sf mare barn with 12 stalls, and a 4,000-sf hydrotherapy barn with two isolation stalls. Another 22,000 square feet of facilities house ranch offices, a tack room, a farrier shop, a veterinarian clinic, wash areas, storage for bedding and feed, and a staff lunch room. Adjoining the complex of buildings are 75 acres of pasture and paddocks.

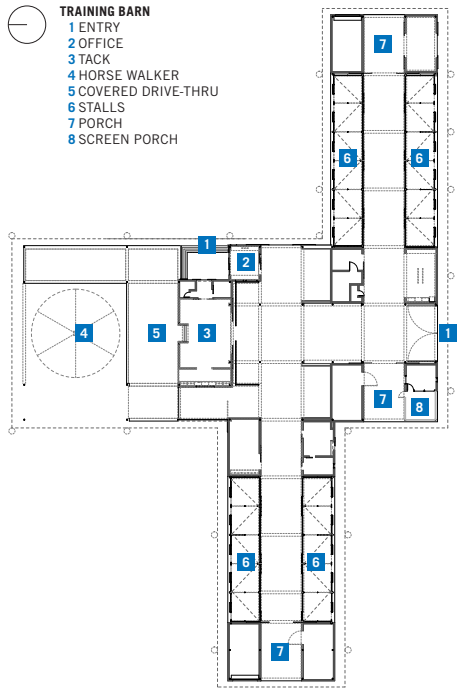
To protect the complex from winter winds, the architects chose a site next to a windbreak of trees lining a creek that runs along the length of the arena structure. To catch the southern breezes of summertime, the barns are angled slightly off the arena's east-west axis. This careful arrangement caught the attention of the Design Awards judges, with David Salmela, FAIA, expressing his admiration for "the order and the elegance and the understated simplicity of these vernacular forms."

The utility of the structural forms and the clarity of their assembly belie the sophistication of the design. Materials are layered with precision to juxtapose oxidized steel and corrugated metal, the toughness of galvanized sheet metal

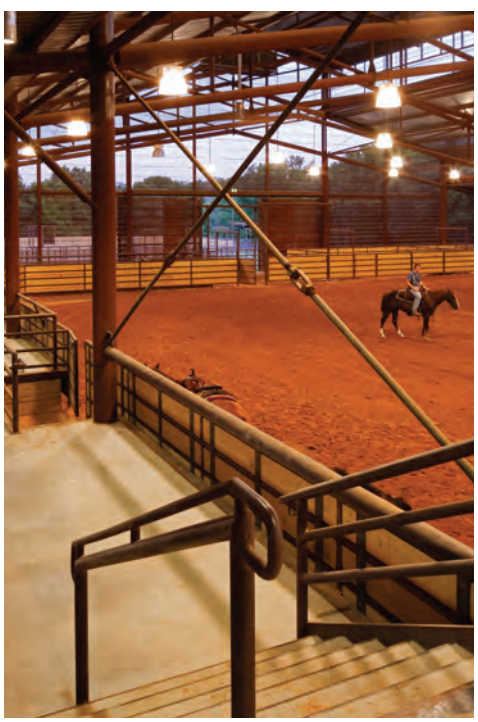
RESOURCES UNIT PAVERS: D'hanis Brick & Tile; **PRECAST ARCHITECTURAL CONCRETE**: Hanson Pipe and Pre-Cast; **METAL MATERIALS**: Fabral Metal Wall and Roof Systems; **WATERPROOFING**: Grace Construction Products; **MEMBRANE ROOFING**: Firestone Roofing; **METAL DOORS**: Curries; **ACCESS DOORS**: The Cookson Company (Johnson Equipment); **ENTRANCES AND METAL WINDOWS**: Manko Window Systems (BGR Specialties); **HORSE STALL AND CUSTOM STEEL DOOR**: Lucas Equine and Equipment; **PAINT**: Sherwin Williams; **GRILLES AND SCREENS**: Ruskin; **LIGHTING**: Luraline, Prudential, Gotham, Lithonia; **EXHAUST FANS**: Greenheck Exhaust Fans; **ELECTRICAL SYSTEMS**: The Reynolds Company; **FANS**: Big Ass Fans; **SOUND SYSTEM**: Infinity Sound Systems; **LIGHTING CONTROLS**: Lutron; **PAVING ACCESSORIES**: Arlington Pavers; **SOFTWARE**: Revit by Autodesk



SITE PLAN
1 INDOOR ARENA
2 OUTDOOR ARENA
3 PAVILION
4 HYDROTHERAPY BARN
5 MARE BARN
6 TRAINING BARN
7 EQUIPMENT BARN
8 HAY BARN
9 CREEK



TRAINING BARN
1 ENTRY
2 OFFICE
3 TACK
4 HORSE WALKER
5 COVERED DRIVE-THRU
6 STALLS
7 PORCH
8 SCREEN PORCH



and the warmth of wood. The detailing is exquisite, matched only by an artful composition that exalts each building's practical function. Describing that artistry, juror Steve Dumez, FAIA, said: "This project is just beautifully executed. There are quite wonderful moments that are unexpected."

Among those wonderful moments is the effect of perforated metal screens that lend a magical transparency while enhancing natural ventilation and allowing sunlight to stream through. From inside, the perception of enclosure seems to dissolve. The pervading sense of openness – with its manifest benefits of abundant fresh air and daylight – is important to the overall health of the equine residents, as well as to the well-being of their human caretakers.

While the forms are familiar, the architects have refined their essential components and thoughtfully placed the individual structures to work together as a cohesive campus. The result was summarized by juror James Russell, FAIA: "The way the buildings relate to each other is beautiful and they're very, very richly conceived and detailed to an extraordinarily proficient degree."

The writer is the principal of Bart Shaw Architect in Fort Worth.

2011 Design Awards

PROJECT Full Goods Warehouse and Il Sogno, San Antonio
CLIENT Rio Perla Development
ARCHITECT LakelFlato Architects (design); Durand-Hollis Rupe Architects (architect of record)
DESIGN TEAM David Lake, FAIA; Todd Wascher, Jonathan Card, AIA; AIA; Jonathan Smith, AIA; Mark Toppel, Assoc. AIA; Jeremy Fields
CONTRACTOR Artistic Builders
CONSULTANTS Archon Architecture (I1 Sogno Interiors); Danysh & Associates (structural); Pape-Dawson Engineers (civil); Rialto Studio (landscape); MEP Engineering (electrical); Triple R Electric (electrical); Beyer Mechanical (mechanical, plumbing); Protection Development (fire); Project Control (project management); Lang Lighting Design (lighting); Brown Design Consultants (lighting); Contects-Consultants & Architects (LEED)
PHOTOGRAPHER Casey Dunn

Full Goods Warehouse and Il Sogno

by VINCENT B. CANIZARO, PHD

PEARL
FULL GOODS

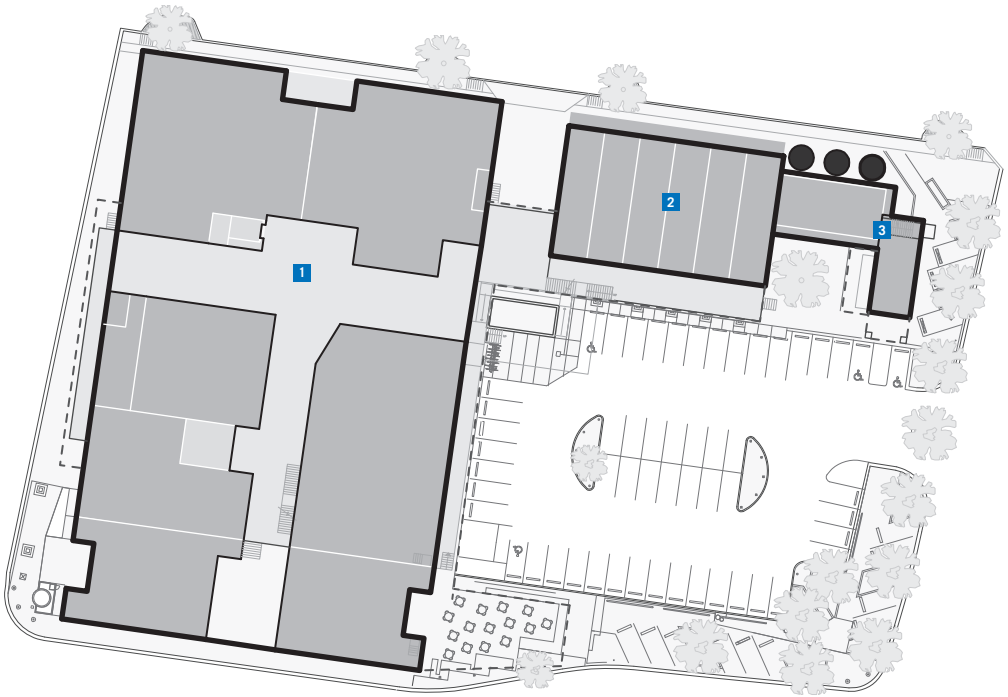
FULL GOODS

A VISIT TO THE PEARL DEVELOPMENT JUST NORTH OF DOWNTOWN SAN ANTONIO UNDERSCORES THE PROMISE of thoughtful, incremental urban placemaking. The 22-acre site was the home of Pearl Brewery until beer production ceased in 2001. The property, with buildings dating from the 1880s, had been slated for demolition when it was purchased by Christopher "Kit" Goldsbury, president of Silver Ventures. Goldsbury hired Lake/Flato Architects to master plan a mixed-use development that focused on the cuisine of San Antonio.

Lake/Flato also was commissioned to design two buildings at Pearl – the Full Goods Warehouse (with DHR Architects as architect of record) and Il Sogno (with interiors by Archon Architecture) – in which the architects employed a range of architectural materials, details, and forms that add to the development's experiential richness and overall diversity.

At the heart of Pearl is the Full Goods warehouse. It is half the size of the original warehouse, which was stripped to its steel frame, much of which is still in evidence. More a new structure than a renovation, it is a variously metal-clad, L-shaped building cut through with two-story breezeways along both legs that create something akin to a shaded public street. Covered in an assortment of metal panels (square, rectangular, smooth, corrugated, rusted) to reduce scale and add visual diversity, the east

RESOURCES CONCRETE PAVEMENT: Alamo Concrete Products; **UNIT PAVERS**: Pine Hall Brick, Acme; **SITE, STREET AND MALL FURNISHINGS**: Landscape Forms; **PRECAST ARCHITECTURAL CONCRETE**: Keystone Concrete; **CAST STONE**: Pyramid Stone; **METAL DECKING**: Epic Metals, CAPCO STEEL; **ARCHITECTURAL METAL WORK, METAL ROOFING**: CAPCO STEEL; **WATERPROOFING**: Grace Construction Products; **BUILDING INSULATION**: Icynene; **ROOF AND DECK INSULATION**: Carlisle; **VAPOR RETARDERS**: Tyvek; **WOOD DOORS AND WINDOWS**: Jeld-Wen Windows and Doors (Allen & Allen Co.); **ENTRANCES AND STOREFRONTS, GLAZED CURTAINWALL**: Vistawall; **FLUID APPLIED FLOORING**: Mapei, H&C Concrete; **PAINT**: Kwal Paint; **STUCCO**: TEIFS; **BREEZEWAY CHANDELIER, SIGNAGE AND GRAPHICS**: Giles Design; **FABRIC AWNINGS**: The Chism Co., fans: Big Ass Fans; **SHADES**: MechoShade; **SOLAR ENERGY SYSTEMS**: Schott and Sanyo (Meridian Solar)



FIRST FLOOR PLAN
1 FULL GOODS WAREHOUSE
2 LIVE/WORK UNITS
3 IL SOGNO

side is highlighted by a finely perforated screen that joins Full Goods to the building housing the live/work units to the east. On the roof is a large and elegant 200kw solar array that supplies up to 25 percent of the building's power.

Il Sogno's building is delightfully deceitful. Most visitors would take it to be a restored part of Pearl's original fabric. But it is all new construction, as the cast "2009" date stamp below its cornice declares. The brick building serves as a transitional structure that mediates between the original and new without pandering to historicism. Its interior space is intimate, elegant, and functional. It also exemplifies Lake/Flato's successful strategy of eclecticism – making buildings appear to have been built over time by multiple architects – derived from inclusion rather than subterfuge.

With these two buildings, Lake/Flato has employed a vocabulary that strategically blends the city's architectural past with its present-day festive spirit. The result is infused with a sense of respectful historic preservation complemented by an elegantly durable industrial aesthetic.

Adapted from an article by Vincent B. Canizaro, PhD, from the Nov/Dec 2009 edition of *Texas Architect*.

2011 Design Awards

PROJECT Rainwater Court, Kenya
CLIENT Mahiga Hope High School
ARCHITECT Dick Clark Architecture in association with Architecture for Humanity
DESIGN TEAM Greg Elsner; Matt Garcia; Michael Jones; Dick Clark, AIA
CONTRACTOR Boslika Building Contractors
CONSULTANTS Gumbi and Associates (structural); Mazingira and Engineering Consultants (environmental)
PHOTOGRAPHERS Turk Pipkin; Greg Elsner; Christy Pipkin; Christina Tapper

Rainwater Court

by ANDREA EXTER

MAHIGA

A GAME-CHANGER IN MORE WAYS THAN ONE, RAINWATER COURT INSPIRES HOPE AND CREATES NEW OPPORTUNITIES for more than 600 children and other residents of Mahiga, a rural Kenyan community. The multipurpose building was the cornerstone of a community partnership with The Nobelity Project, an Austin-based nonprofit working with Nobel laureates and other leaders on issues of basic rights for children everywhere.

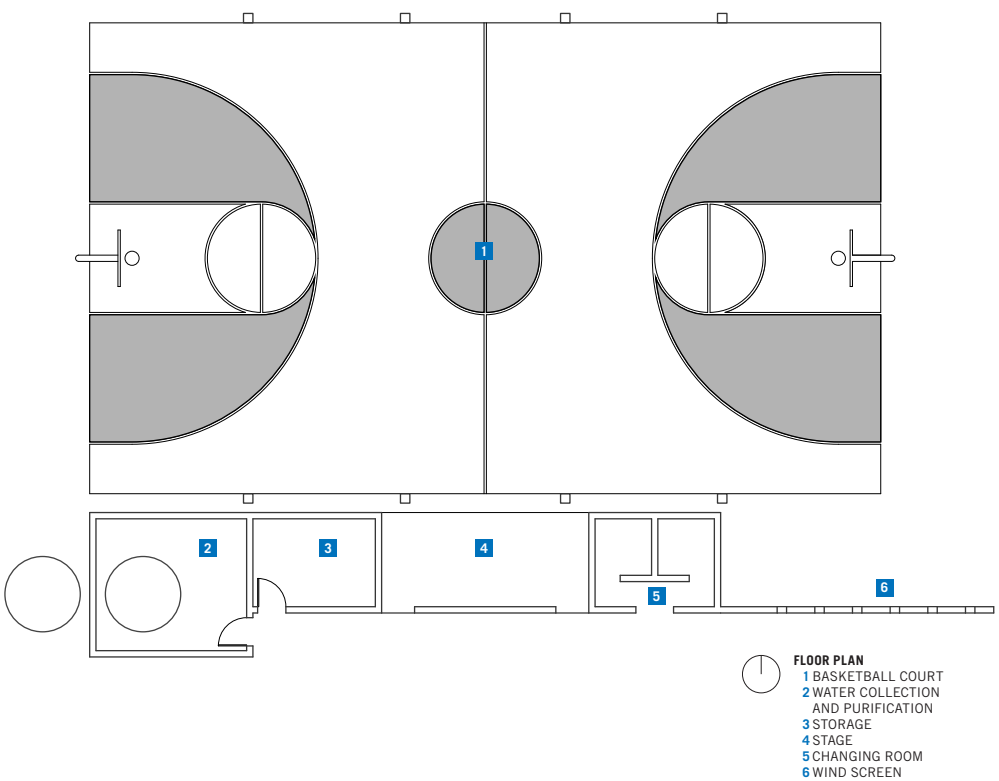
Turk Pipkin, an independent filmmaker and founder of The Nobelity Project, initiated the idea of Rainwater Court as a key component of the new Mahiga Hope High School, the area's first high school, which was designed as a model school that could be replicated across Africa.

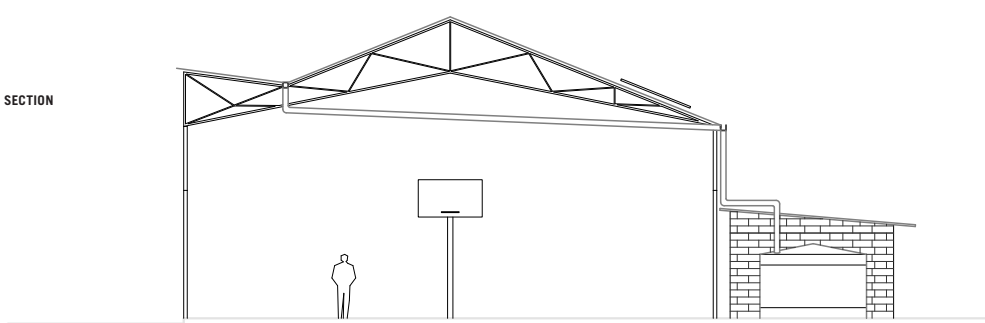
Described by Cameron Sinclair, founder of Architecture for Humanity (AfH), as the world's first "net-positive" basketball court, the facility also serves as a venue for community gatherings. But more important, Rainwater Court's design and applied technology provides the students with purified drinking water that was previously attainable only by trekking miles to the nearest water source.

Designed by Dick Clark Architecture, Rainwater Court represents the collaborative efforts of thousands. The project was awarded the Nike GameChangers Award through an international design challenge led by AfH to build an innovative play space in a community that lacks

Construction of Mahiga Hope High School and The Rainwater Court are the subject of a feature documentary, "Building Hope," winner of the Lone Star Audience Award at the 2011 SXSW Film Festival. See the film's trailer at *www.nobelity.org*.

RESOURCES ATHLETIC AND RECREATIONAL SURFACING: Nike Grind





resources. The award funded the construction and services of AfH design fellow, Greg Elsner. AfH, with its worldwide network of local contractors, further refined the design based on local construction techniques. Elsner lived in Mahiga for 17 months to manage the project with community leader Joseph Mutongu and assist Kenyan architects and builders employing age-old construction methods. Raising the steel trusses, for example, required the crew to erect 30-foot-tall scaffolding using three-inch diameter eucalyptus poles with the help of a concrete hoist—an extremely challenging process.

The project includes a 4,500-sf playing surface sheltered by a metal roof with gutters that channel rainwater into five above-ground cisterns with a combined capacity to store 30,000 liters (almost 8,000 gallons). Annually, an estimated 180,000 liters of water can be harvested and rendered potable by an integrated solar-powered, ultraviolet purification system. The design of the gutter evolved to ensure that every drop of rainfall on this arid locale might be captured, with its ultimate placement in the valley of the roof to prevent splashover.

Jurors were especially intrigued by the design of the eight steel "Y" trusses supporting the roof. "The beauty of the structural trusses and the roof sitting on these trusses is really quite original," remarked David Salmela, FAIA.

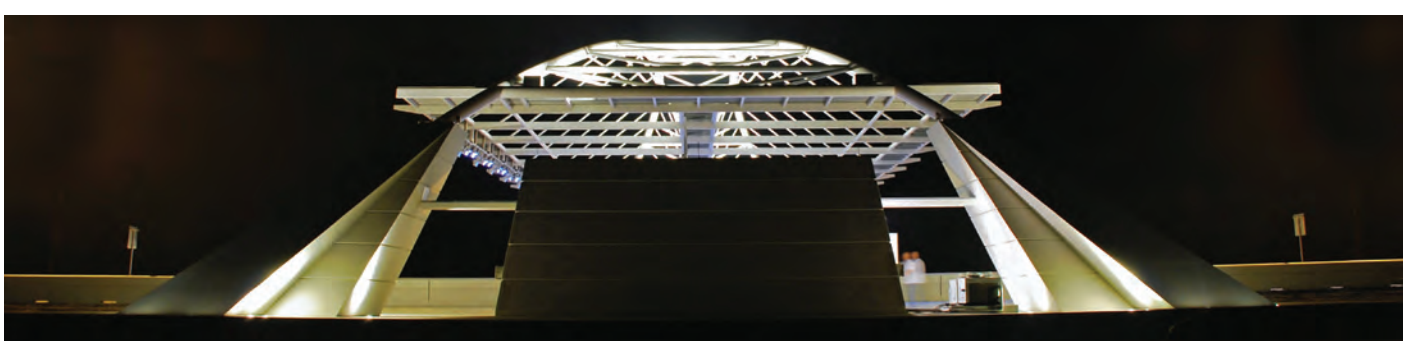
Andrea Exter is the associate publisher of *Texas Architect*.

2011 Design Awards

PROJECT Sam Houston Tollway Northeast Main Plaza and Exit Toll Plazas, Houston
CLIENT Harris County Toll Road Authority
ARCHITECT RdIR Architects
DESIGN TEAM Stephanie Giet; Rey de la Reza, FAIA; Lorie Westrick, AIA; Howard Merrill, AIA; Eduardo Marquez
CONTRACTOR SpawGlass Civil Construction
CONSULTANTS CobbFendley (project coordination, civil and toll infrastructure design, construction administration); LJA Engineering (structural); Ferguson Consulting (electrical); Advanced Technologies (MP); ATI-CM (cost estimating); BOS Lighting Design (lighting); Harris County Public Infrastructure Department Toll Road Section (owner rep); KBR (construction management); ETC (toll equipment)
PHOTOGRAPHERS Chad McGhee; Mark Gaynor

Sam Houston Tollway Northeast Toll Plazas

by JESSE HAGER



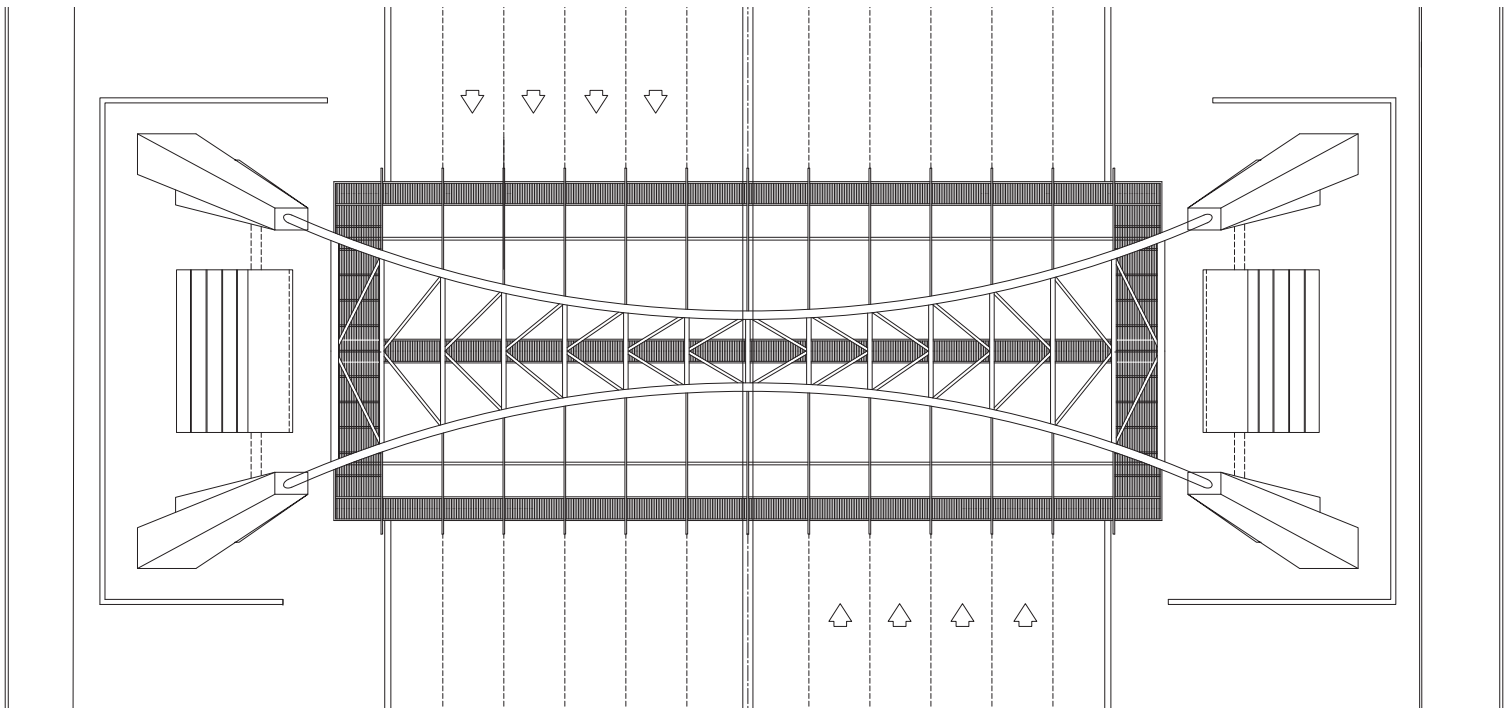
BRIDGES ARE A CHERISHED DESIGN PROBLEM. The clear span represents a common exercise for architecture students exploring essential concepts of structure, tension, and compression. Regrettably, architects are seldom commissioned to design a bridge project.

Fortunately for motorists along a 13-mile stretch of the Sam Houston Tollway, RdlR (formerly Rey de la Reza Architects) was presented the opportunity to design a series of bridge-like structures between U.S. 59 North and U.S. 90 East. The client, the Harris County Toll Road Authority, hired the firm because of its previous bridge experience including the successful "Houston Gateway" bridges over the Southwest Freeway. During schematic design, the toll road authority decided to abandon manned toll plazas on new road sectors and embrace state-of-the-art technology.

RdlR borrowed from the language of U.S. 59 bridges to conceive the project's skeletal structure. The result is comfortably reductive. The design has the fluidity but not the unnerving dynamism of works by engineer-turned-architect Santiago Calatrava. While the structure conspicuously arches above from a distance, the road remains visually unobstructed so drivers aren't prompted to slow down or stop.

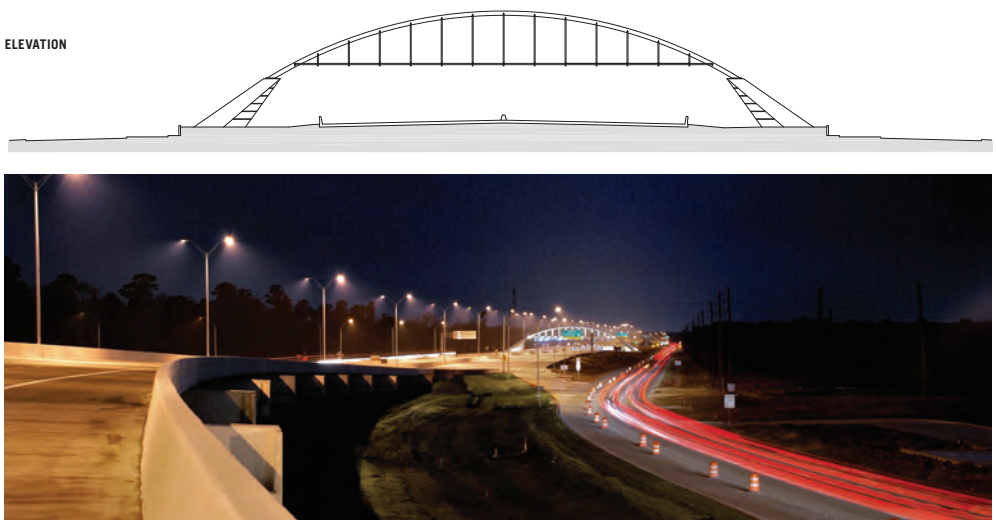
The project comprises seven separate components—six smaller exit plazas and one primary plaza that encompasses all 12 lanes of the

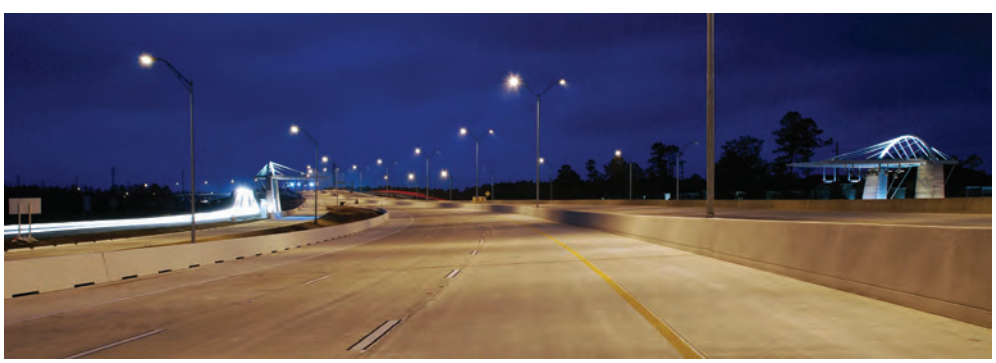
RESOURCES METAL MATERIALS: Hirschfeld Industries; **MEMBRANE ROOFING:** Siplast; **METAL DOORS:** Bartley Texas Builders Hardware; **GYPSUM BOARD FRAMING:** USG; **FLUID APPLIED FLOORING:** Sherwin Williams



SITE PLAN

ELEVATION





expressway. The assembly of the main plaza implies an efficiency of material as the structure is limited to the near minimum of elements necessary merely to complete the 230-foot span. This "bridge" supports no walkway, no overpass, nor other means of passage from one end to the other. Instead, a canopy suspended from the twin arches carries an array of light fixtures, monitoring cameras, and E-Z Tag readers, as well as various signage displaying lane designations. At either side, a pair of cast-in-place concrete buttresses anchors the vaulted weave of thin, recycled-content steel members held in tension and compression to span the wide roadway. Aligning with the arc of the steel, these concrete buttresses taper upward from a wide base to a narrow top where the two materials meet.

Subtle irregularities in the surface of the concrete belie the solidity of the massive buttresses while hinting at the powerful forces at play. This is most evident in the exit plazas, which use a similar formal language as the main plaza but on a more readily perceptible scale. Here, a pair of tapered pillars support a single and much simpler arch from which the canopy structure is supported by tension cables. Unlike with the main plaza, these smaller canopies (holding the lights and electronic instruments) cantilever over the road.

Jesse Hager is a principal of CONTENT, an architecture firm based in Houston.

2011 Design Awards

PROJECT Singing Bell Ranch, Hunt County
CLIENT Jane and Allen Smith
ARCHITECT Max Levy Architect
DESIGN TEAM Max Levy, FAIA; Jason David Smith; Marc McCollum
CONTRACTOR Ben Garrett Construction
CONSULTANTS Walker Structural Engineering (structural); Redenta's Landscape Design (landscape); Sharon Odum (interiors)
PHOTOGRAPHER Charles Smith

Singing Bell Ranch

by BART SHAW, AIA

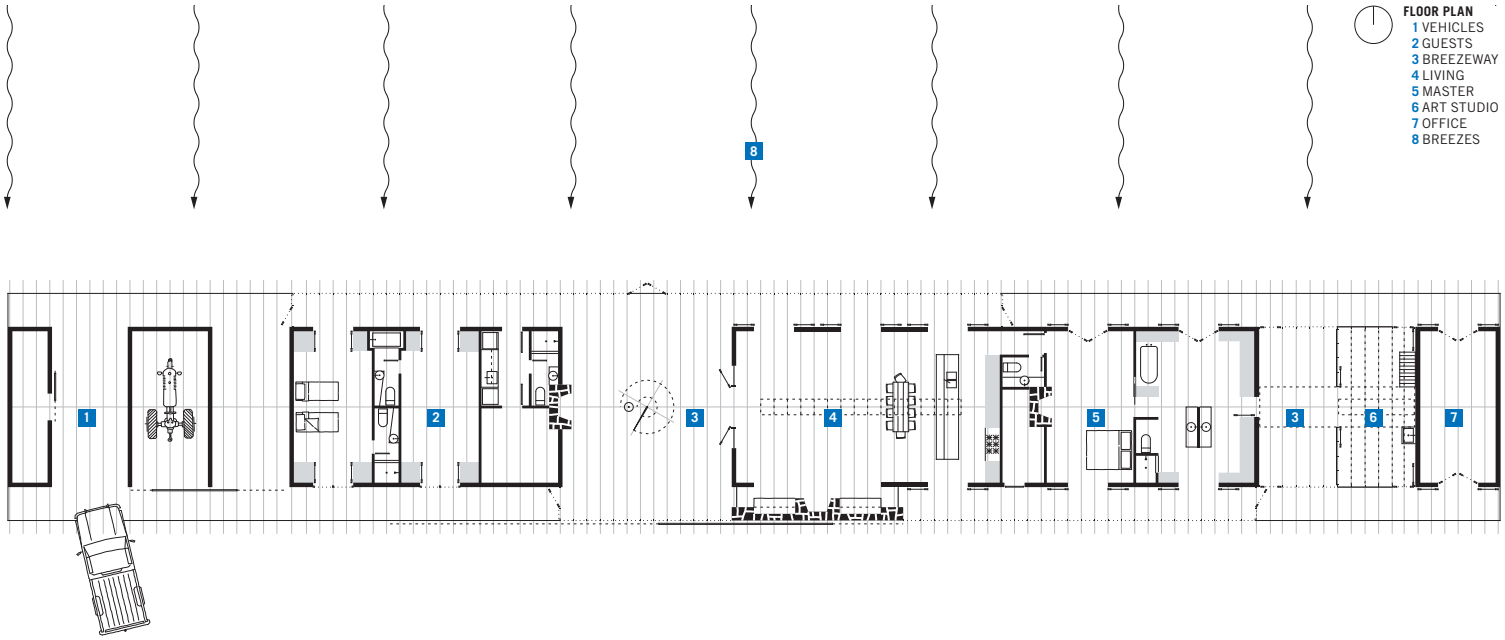
THE TERM MAX LEVY, FAIA, USES TO DESCRIBE THE WEEKEND HOUSE HE DESIGNED FOR SINGING BELL RANCH is "ranch pragmatism." The clients asked for a design that was functional and simple, which Levy provided in the form of an elongated rectangle oriented on an east-west axis to catch the prevailing breezes."This is really a very elegant project," remarked juror David Salmela, FAIA, on the architect's design. "It takes on the vocabulary of the vernacular ranch buildings that we relate to as Texas, but this building has been brought to another level of sophistication without appearing to be pretentious or overly luxurious."

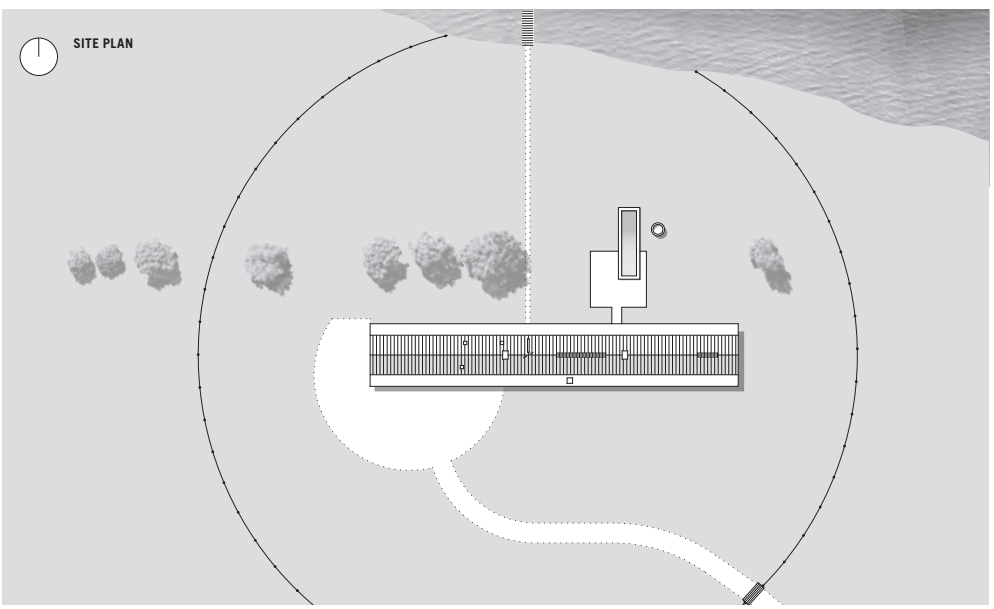
The project's name derives from a bell salvaged from charred ruins of the original ranch house. The bell was used to call the ranch hands at mealtimes. Mentioned in passing to the architect, the artifact became the project's conceptual and physical centerpiece.

In the new house, the bell hangs high in the ceiling of the main breezeway. On the roof directly above stands a weather vane adjacent to a skylight that slots to the south and visually links the two elements. The weather vane's shaft passes through the roof, with a wheel affixed horizontally below the ceiling. Spokes extend from the wheel to strike the bell as the wind changes.

The plan is consistently one room deep and configured as a linear series of spaces, a procession of enclosures joined by internal breeze-

RESOURCES **CUSTOM BELL WEATHERVANE AND ARCHITECTURAL METAL WORK:** element; **WOOD TRUSSES:** Rushin Truss; **TRANSLUCENT BARN DOOR MATERIAL:** American Acrylic Corp.; **MEMBRANE ROOFING:** Carlisle Coatings & Waterproofing; **UNIT SKYLIGHTS:** Skyline Sky-lites; **KITCHEN APPLIANCES:** Subzero, Wolf (Jarell Distributors); **PLUMBING:** Rohl (TKO); **LIGHT FIXTURES:** Hevi-Lite, Rab (City Lights)





ways. Along its north and south sides, screened perimeter walkways lead to the central breezeway that functions as an outdoor living room but feels more like a grand front porch. In all, there is roughly 3,500 square feet of air-conditioned spaces (although artificial cooling is seldom needed) and 2,700 square feet of porches.

Materials – primarily galvanized metal and cedar – are likewise interspersed across the form in a leisurely flowing cadence. The metal panels sheathe the roof and segments of the exterior walls unprotected by eaves. Other segments are clad with the wood siding, which also comprises the soffit of the seven-foot-deep overhangs. In one instance, limestone block breaks the cool/warm duotone pattern, the stone mass anchoring the composition at the center of the north facade. The visual weight of the stone is offset by the veil-like screened porches that add a layer of intrigue to the long elevations. Along the north facade, a translucent partition on a rolling track stifles the north wind and also offers privacy from the approach to the house.

Singing Bell Ranch is connected to this land in such a manner that the breezes sweep across the pasture and through the house, uninterrupted to swirl through the grass and leaves and ripple the surface of the adjacent lake.

Adapted from an article by Bart Shaw, AIA, published in the May/June 2011 edition of *Texas Architect*.

2011 Design Awards

PROJECT Sisters' Retreat, Austin
CLIENT Greig and Kim Coates
ARCHITECT Mell Lawrence Architects
DESIGN TEAM Mell Lawrence, FAIA; Krista Whitson, AIA; Kim Furlong; John Castore; Jerry Garcia, PE
CONTRACTORS Nick Burkhalter Builder (Phase 1), CL Carson (Phase 2)
CONSULTANTS Structures (structural); Wes Lane + Mell Lawrence Architects (lighting)
PHOTOGRAPHERS Hester+Hardaway Photographers, JH Jackson Photography

Sisters' Retreat

by MATT FAJKUS, AIA

LOCATED ON A SEMI-URBAN 7.5-ACRE LOT MORE THAN A FEW MILES WEST OF AUSTIN, Sisters' Retreat encompasses a shared pool house and play area for the families of two siblings, set amongst their small compound of homes. The site, surrounded by tall grass and within walking distance of Lake Austin, is reached by a short meander from the residences.

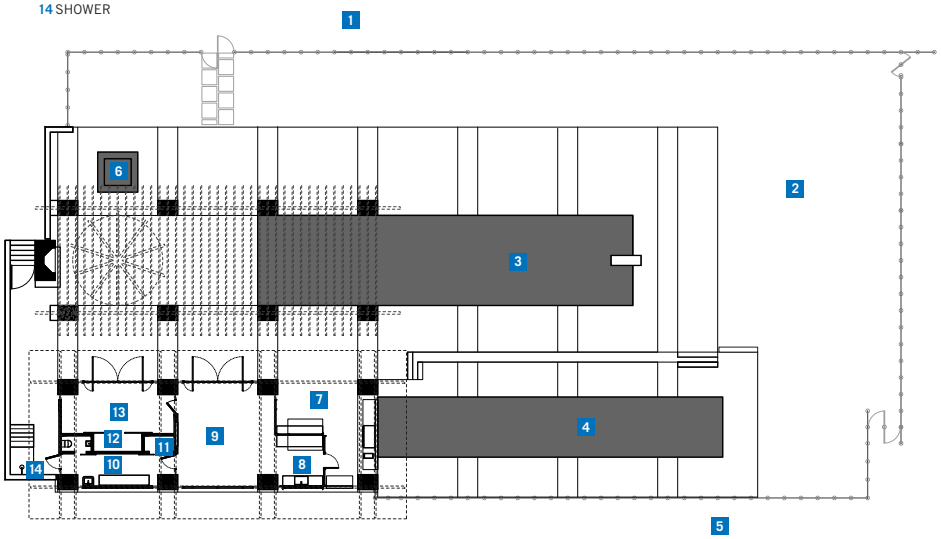
The small enclosed volume – containing a small kitchen, bath, and lounge – opens to an outdoor fireplace, kitchen, patio, and bocci court. At the exterior space, the mass of the 3x4-foot, cast-in-place concrete columns is offset by the lightweight, galvanized steel trellis supported above. The trellis is partially covered with mustang grape vine, its organic lines contrasting with the rigid contours of the man-made structure. The vines also act as a shivering sieve that filters rays of sunlight through their broad leaves, which also produce a pleasant rippling sound in the breeze.

The design by Mell Lawrence, FAIA, emphasizes the ephemeral nature of light and its transition between shade and shadow. This visual ebb and flow was important to the architect and was largely achieved by the trellis structure and its vines working in concert as a highly controlled patterning device that animates the spaces with sun and shade throughout the day. Board-form concrete columns were intentionally constructed with pronounced gaps between

RESOURCES **CONCRETE MATERIALS, RETAINING WALLS, CONCRETE MATERIALS**: Boothe Concrete; **FENCES**: Viking Fence; **DRAIN GRATES**: Urban Accessories; **GALVANIZED STEEL**: Spillar Welding; **METAL ROOFING**: Berridge Manufacturing (Jaeger Roofing); **GLASS AND DECORATIVE GLAZING**: American Flat Glass; **WINDOW FILM**: 3M (Austintatious Blinds & Shutters); **TILE**: Architerra; **PAINT**: Benjamin Moore; **FIREPLACE**: Isokern; **FANS**: Big Ass Fans, Modern Fan Co.; **LIGHTING FIXTURES**: Alexander Marchant; **PLUMBING FIXTURES**: Elkay, American Standard, Duravit, Dornbracht, Toto; **APPLIANCES**: Bosch, Scotsman, Kitchen Aid, DCS, Viking; **FURNISHINGS**: Jesse, Design Within Reach, Anthony's Fire + Patio, Greenhouse Mall

SITE PLAN
EXISTING
1 SISTERS' RETREAT

FIRST FLOOR PLAN
1 MEADOW
2 LAWN
3 POOL
4 BOCCE COURT
5 WOODLAND
6 SPA
7 BAR-B-Q AREA
8 KITCHEN
9 ENTERTAINING ROOM
10 BATHROOM
11 CLOSET
12 STORAGE
13 GAME ROOM
14 SHOWER



each plank in the formwork to produce deeply extruded horizontal ribs in random patterns across each face. This technique emphasizes textural changes in direct sunlight, and varying shadows define and amplify the richness of the concrete masses throughout the day.

The primary structure of cambered steel lateral members supports fir beams and cypress decking. Oversize pivoting steel doors and windows provide cross-ventilation and connect indoor rooms to their outdoor counterparts, blurring the line between inside and out. A tall fireplace terminates the exterior axis, its galvanized metal flue affixed atop a hearth of solid board-form concrete with signpost bolts through a large steel plate.

Designed as a place for recreation, the unpretentious yet careful construction and materiality propel the project beyond an exercise in minimalism. Rather than being simply reductive, the restraint from architectural "flair" is meant to achieve a state of quietness. Thus becalmed, the occupants can fully enjoy the surrounding landscape. At night, the enclosure glows and casually draped strings of lights playfully dangle beneath the overarching sky.

Adapted from an article by Matt Fajkus, AIA, published in the May/June 2011 edition of *Texas Architect*.

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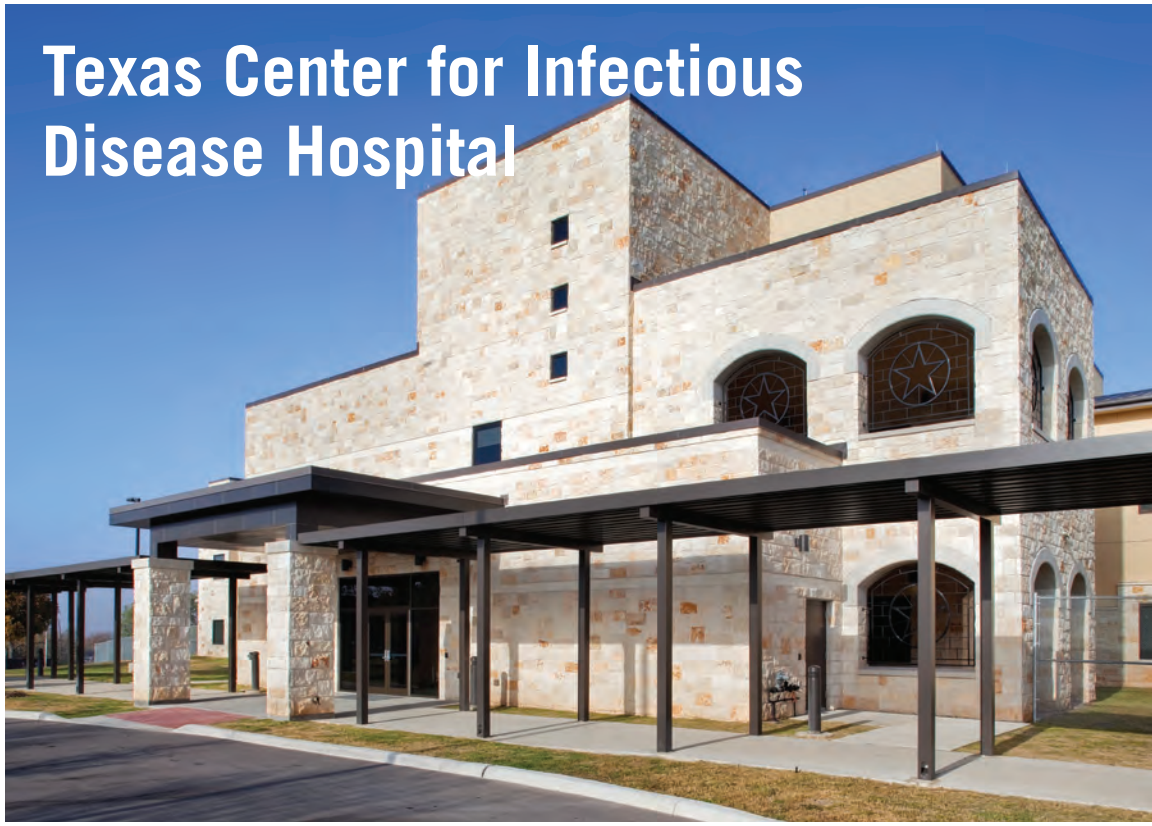
Texas Center for Infectious Disease Hospital

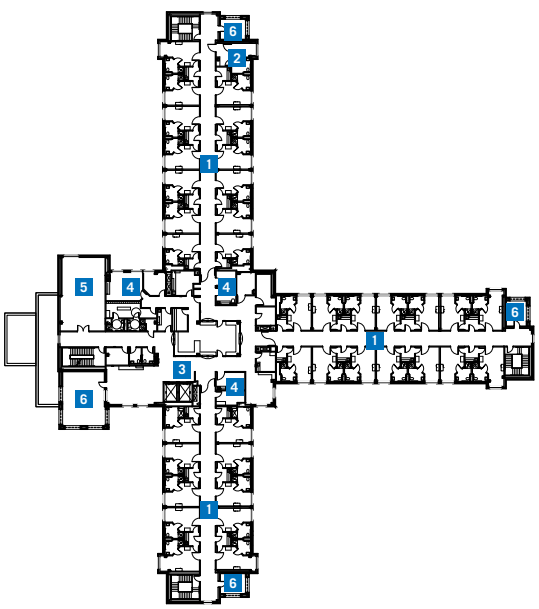


PROJECT Texas Center for Infectious Disease Hospital, San Antonio
CLIENT Texas Facilities Commission/Texas Department of State Health Services
ARCHITECT O'Connell Robertson
DESIGN TEAM Richard Burnight, AIA; Matthew Fabre, AIA; Ted Davison, HFDP; Louis Cornoyer, PE; David Cash, PE; Jennifer Hoskins, IIDA
CONTRACTOR JE Dunn Construction
CONSULTANTS Pape Dawson (civil); Bender Wells Clark Design (landscape); Jaster-Quintanilla (structural); Kroll Security Group (security); Halford Busby (cost)
PHOTOGRAPHER Thomas McConnell

RESOURCES MASONRY UNITS: Acme Brick Company; **LIMESTONE:** Featherlite; **METAL DECKING:** Nucor Vulcraft; **RAILINGS/HANDRAILS/STAIRS/STRUCTURAL STEEL:** Hill Country Steel; **ROOF LADDER:** ALACO Ladder Co.; **ARCHITECTURAL WOODWORK:** Timber Casework Mfg.; **EXTERIOR INSULATION AND FINISH SYSTEMS:** Sto Corp.; **ROOF AND WALL PANELS:** John W. McDougall Co. (Ed Flume Building Specialties); **MEMBRANE ROOFING:** Johns Manville; **OVERHEAD DOORS:** Cookson; **ENTRANCES:** Kawneer; **GYPSUM BOARD FRAMING:** Fry Reglet, USG, Georgia-Pacific; **TILE:** DalTile, Crossville Ceramics, Medici Mosaics; **PAINTS:** PPG; **LAB CASEWORK:** ALC-Collegedale; **SHADES:** MechoShade; **FIXTURES/PLUMBING:** Ferguson Enterprises

The new Texas Center for Infectious Disease (TCID) hospital is the first free-standing infectious disease hospital constructed in the U.S. in more than 50 years and one of only six in the nation. Designed by O'Connell Robertson for the care and treatment of patients with tuberculosis, the 60,000-sf hospital replaces aging facilities on the Texas Department of State Health Services campus near Brooks City-Base in San Antonio. While tuberculosis can typically be treated on an outpatient basis, TCID provides care for the most clinically complex cases. O'Connell Robertson developed design and engineering solutions to support treatment, provide the required levels of isolation, create a comfortable environment for long-term patients, and protect the safety of patients and staff. In this $25 million facility, every patient room is an airborne infection isolation room. To accommodate the varying levels of infection control needed in the most energy-efficient way, the HVAC in each of the 74 patient rooms can be individually changed from "isolation" to "neutral." An anteroom outside each patient room provides additional infection control protection, acting as a buffer between patients and the corridor. Interiors were designed to provide comfortable, home-like environments for patients who may remain there for months or years. Because sunlight kills airborne tuberculosis, allowing even infectious patients to be safely around others outside, the facility includes large porch areas that are centrally located along with smaller porches at the end of each wing on each level.

NOELLE HEINZE



SECOND FLOOR PLAN
1 PATIENTS ROOM SUITES
2 SECLUSION SUITE
3 PUBLIC AREAS
4 STAFF/SUPPORT SERVICES
5 MECHANICAL/ELECTRICAL
6 PORCH

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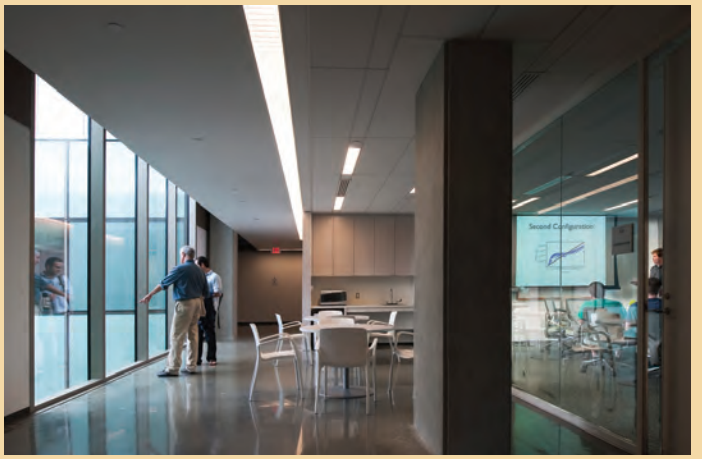

Brockman Hall for Physics is a worthy addition to the current facilities of Rice University. BakerTriangle is proud to have been part of this project by installing metal studs, insulation and drywall for walls and ceilings.

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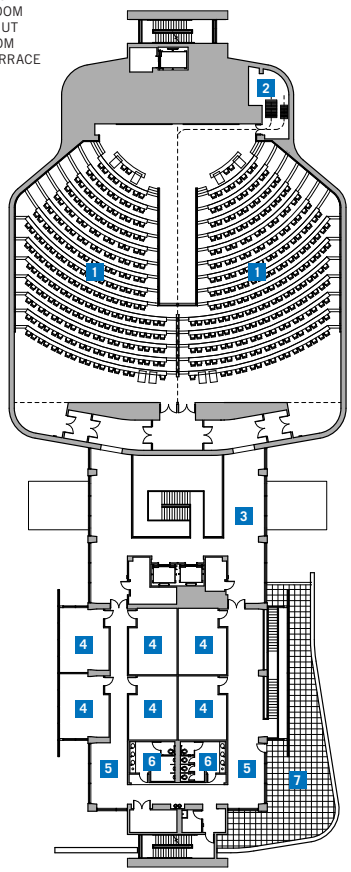
UNT Health Science Center MET

LEVEL 2 PLAN
1 AUDITORIUM
2 OPERABLE PARTITION STORAGE
3 UPPER LOBBY
4 CLASSROOM
5 BREAK-OUT
6 RESTROOM
7 ROOF TERRACE



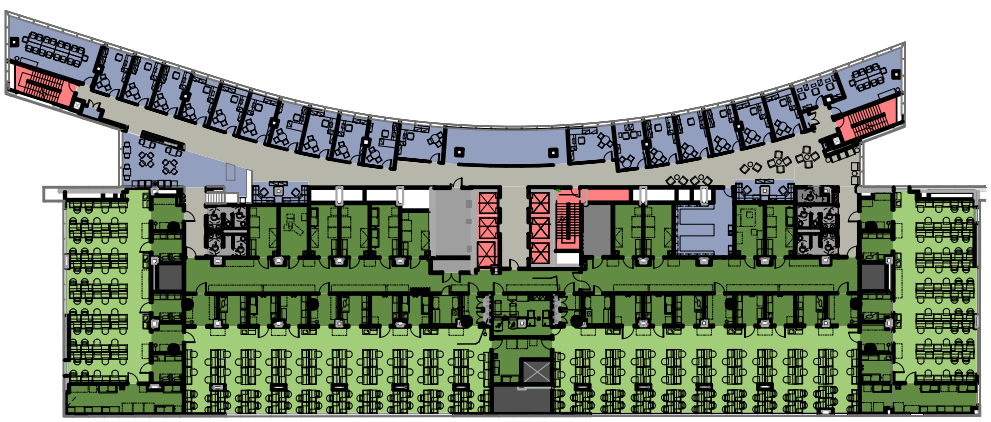
Completed in June 2010, the University of North Texas Health Science Center's Medical Education & Training (MET) building is located in Fort Worth's Cultural District, only blocks from the Kimbell and Amon Carter museums. The project was designed by Ennead Architects (formerly the Polshek Partnership) with Jacobs serving as architect and engineer of record. The MET is the first project to be completed as a part of the Health Science Center's recent master plan, which calls for a 'greening' of the campus and an updated architectural vocabulary for new buildings. The program of the five-level, 113,000-sf building includes an auditorium, classrooms, break-out space, and a café on the lower two floors. along with patient simulation and physical therapy training rooms, an instructional surgical suite, and faculty offices on the upper three floors. Materially the building responds to the existing campus context by using precast concrete as a bris soliel and stair tower cladding. At ground level, a curving wall of Cordova Shell limestone wraps the 500-seat auditorium, divisible into two 250-seat halves. Recently certified LEED Gold, the MET included numerous other sustainable features, which were important to the client, according to Richard Escalante, UNT System vice chancellor for administrative services. "By building in this manner," he said, "the sustainable features for energy efficiency of the buildings pay for themselves typically within eight years. Plus, environmentally responsible buildings mean healthier buildings with better air quality."

NOELLE HEINZE

PROJECT UNT Health Science Center Medical Education & Training Building, Fort Worth
CLIENT University of North Texas System
ARCHITECT Jacobs and Ennead Architects
DESIGN TEAM Robert Young, AIA; Kevin McClurkan, AIA; Jesse Peck, AIA; Nathan Carruth, AIA; Kyle Nix, AIA
CONTRACTOR Austin Commercial
CONSULTANTS Jacobs (civil/structural/MEP/fire protection/landscape); Worrell Design Group (food service); The Access Partnership (accessibility); WMA (hardware); Pruitt Consulting (codes)
PHOTOGRAPHER Thomas McConnell

RESOURCES **UNIT PAVERS:** Pavestone; **MALL FURNISHINGS:** Landscape Forms; **PRECAST ARCHITECTURAL CONCRETE:** Gate Precast Company; **LIMESTONE:** Texas Quarries; **CAST STONE:** Advanced Cast Stone; **MASONRY ANCHORS:** Hohmann & Barnard; **ORNAMENTAL RAILINGS:** Quality Custom Rail & Metal; **ARCHITECTURAL WOODWORK AND LAMINATES:** Woodhaus; **BUILDING INSULATION:** Johns Manville; **ALUMINUM COMPOSITE PANELS:** Alpolic (Armetco Systems); **CORRUGATED ALUMINUM PANELS:** MBCI (Armetco Systems); **MEMBRANE ROOFING:** Duro-Last Roofing; **ROOF ACCESSORIES:** Petersen Aluminum; **ROOF PAVERS:** Wausau Tile; **WOOD DOORS:** Assa Abloy; **ENTRANCES:** Oldcastle (Florida Glass of Tampa Bay); **GLASS:** Viracon (Florida Glass of Tampa Bay); **GLAZED CURTAINWALL:** YKK AP (Florida Glass of Tampa Bay); **GYPSUM BOARD FRAMING:** Dietrich, USG; **TILE:** American Olean, DalTile; **TERRAZZO:** American Terrazzo; **ACOUSTICAL CEILINGS:** Hunter Douglas, Armstrong (Architectural Materials); **METAL CEILINGS:** Hunter Douglas (Architectural Materials); **ACOUSTICAL WALL TREATMENTS:** Armstrong; **PAINT:** PPG; **SIGNAGE:** Art-o-grafx; **OPERABLE PARTITIONS:** Hufcor; **SHADES:** MechoShade (Kites Interiors); **ELEVATORS:** Thyssen Krupp; **SOFTWARE:** Revit, Autodesk

Methodist Hospital Research Institute



TYPICAL LABORATORY FLOOR PLAN

- LAB SUPPORT
- OPEN LABORATORY
- OFFICE
- VERTICAL CIRCULATION
- CIRCULATION
- BUILDING INFRASTRUCTURE
- BUILDING SUPPORT

PROJECT Methodist Hospital Research Institute, Houston

CLIENT Methodist Hospital

ARCHITECT WHR Architects with KPF and CO Architects

DESIGN TEAM David Watkins, FAIA; Peter Lotz, AIA; Jill Learner, FAIA; Michael Greene, AIA; Doug Hocking, AIA; Jill Bard, AIA; Cristobal Mayendia, AIA; David Tasman, AIA; Ken Phipps, Associate AIA; John Pitre, AIA; Jim Smith, AIA; Jan Madey, AIA; Radovan Alaupovic, AIA; Necia Bonner; Sylvie Bucci

CONTRACTOR D.E. Harvey Builders

CONSULTANTS Jacobs Facilities (program manger); Jacobs Consultancy (laboratory planner); Genesis Planning (lab/medical equipment planner); WHR Architects (interior design); Stanley Beaman & Sears (imaging suite interiors); Affiliated Engineers (MEP); Haynes Whaley Associates (structural); Ulrich Engineers (geotechnical); Walter P Moore (civil/parking); Kudela & Weinheimer (landscape); Sebesta Blomberg (commissioning); Rolf Jensen & Associates (code/fire); Ambient Air Technologies (wind tunnel testing); Pivotal Lighting Design (lighting); JEAcoustics (acoustical/vibration); Curtain Wall Design & Consulting (curtain wall); Persohn/Hahn Associates (elevator); DataCom Design Group (IT/AV/security); fd2s (graphics/signage); Carlos Gonzalez Consulting (cyclotron vault/hot cells)

PHOTOGRAPHER Joe Aker

Completed in October 2010, the Methodist Hospital Research Institute (TMHRI) is a 440,000-sf facility dedicated to translational research and nano-medicine located within the Texas Medical Center in Houston. WHR Architects served as executive architect for the $195 million project, with design architects Kohn Pedersen Fox Associates (for the base building exterior and public spaces) and CO Architects (for the fifth-level surgery training unit known as the Methodist Institute for Technology, Innovation and Education). The 12-story TMHRI includes six floors configured for a variety of laboratories and support spaces that form a collaborative research facility for the study of cancer, diabetes, infectious diseases, and heart and neurological disorders, among other life-threatening illnesses. Sited on the east side of Methodist Hospital's recently renovated main building, the research institute includes several connections to the hospital's public and private areas. Leveraging that adjacency, TMHRI pursues a "bench to bedside" approach that streamlines the process of translating laboratory research to treatments and cures for patients. The building contains highly advanced core facilities, consisting of a full imaging and molecular imaging suite, state-of-the-art equipment, and its own cyclotron. Equipped to help research scientists, physicians, and engineers fight diseases, TMHRI was designed to advance the Methodist Hospital's mission to find cures through innovative translational research, with the ultimate goal of charting the future of medicine. TMHRI's massing expresses its internal functions, with its research offices placed behind the curved east facade and the laboratories in the western rectangular volume. The facility's highly flexible design provides labs, offices, and amenities for 90 principal investigators and 800 post-doctorates, trainees, and staff. Two-story break-out areas link the labs vertically, encouraging interdisciplinary communication and providing opportunities for informal gatherings. Also, three open-area stairways just outside the laboratories connect three pairs of laboratory floors for collaborative teamwork. The common areas include nine coffee bars and lounges. Future bridge connections to the hospital are proposed at several levels to facilitate translational research and provide a sense of professional community. The building's location at the center of Texas Medical Center has made its auditorium a destination for meetings held by outside groups (including national organizations such as the National Institutes of Health). A generous driveway drop-off area accommodate users of both TMHRI and Methodist Hospital. Adjacent to the new building's lobby, a comprehensive imaging suite is easily accessible and physically connects to the main hospital. In addition, a distinctive stair affords easy access from the double-height lobby to the second-floor auditorium and conference room.

NOELLE HEINZE

RESOURCES LAB EQUIPMENT: Getinge USA; **LAB CASEWORK/FLUME HOODS**: ThermoFisher Scientific;Valley City; **BUILDING AUTOMATION/CONTROLS**: Johnson Controls; **RO WATER HEATER**: Bob Johnson & Assoc.; Gowan; **HEAT RECOVERY**: SEMCO; Haakon; **COLD ENVIRONMENTAL ROOM EQUIPMENT**: Environmental Growth Chambers; **BIO-SAFETY CABINET**: Biomedical Solutions; **EPOXY SURFACING/HIGH PERFORMANCE COATINGS/FLUID APPLIED FLOORING**: Stonhard; **ACOUSTICAL/METAL CEILING**: Armstrong; **VIVARIUM EQUIPMENT/VACUUM BEDDING**: Techniplast USA; **RF/MAGNETIC SHIELDING**: Lindgren R.F. Enclosures; **X-RAY RADIATION SHIELDING**: NELCO; **NATURAL STONE/UNIT PAVERS/TERRAZZO**: American Stone; **ARCHITECTURAL PRECAST**: Redondo MFG; **CURTAIN WALL**: Baker Metal (Haley Greer); **POINT SUPPORTED GLASS/ENTRANCES**: Novum Structures; **CUSTOM CAB/WOOD VENEER PANELING**: Brochsteins; **SYSTEMS FURNITURE**: Haworth; **FURNITURE**: Bernhardt Designs, HBF (M Jarvie Partnership); **CARPET**: Karastan Contract, Tandus Design, BÔLYÜ; **EXTERIOR TRELLIS/METAL WORK/RAILINGS/STAIRS**: Berger Iron Works; **PLANTING ACCESSORIES**: Earthcare Management; **PLASTIC LAMINATES/CASEWORK**: CRC/Mastercraft; **POLYMER/STAINLESS STEEL SHELVING**: InterMetro Industries Corp.; **ROOF/DECK INSULATION**: Firestone; **SPECIALTY DOORS**: Montgomery Doors; **GLASS/GLAZING**: Lakeview Glass and Mirror; **GYPSUM BOARD**: USG; **WALL COVERINGS**: Wall Talkers; **ENTRY GLASS WALL/ORNAMENTAL CANOPY**: Milestone Metals; **PAINT**: Sherwin Williams, Valspar; **DEMOUNTABLE PARTITIONS**: Ofis; **OPERABLE PARTITIONS**: TRW Modernfold; **SHADES**: Mechoshade; **MULTIPLE USE FIXED SEATING**: Figueras Seating USA; **CYCLOTRON/HOT CELLS**: GE Medical, Comercer

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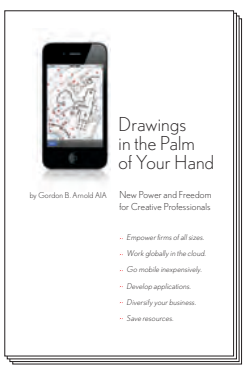

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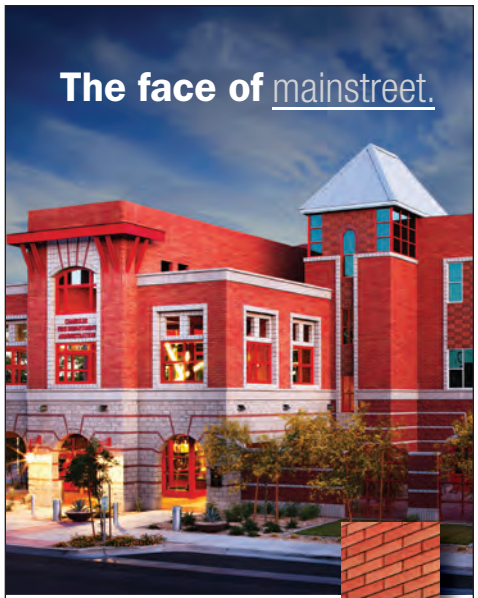

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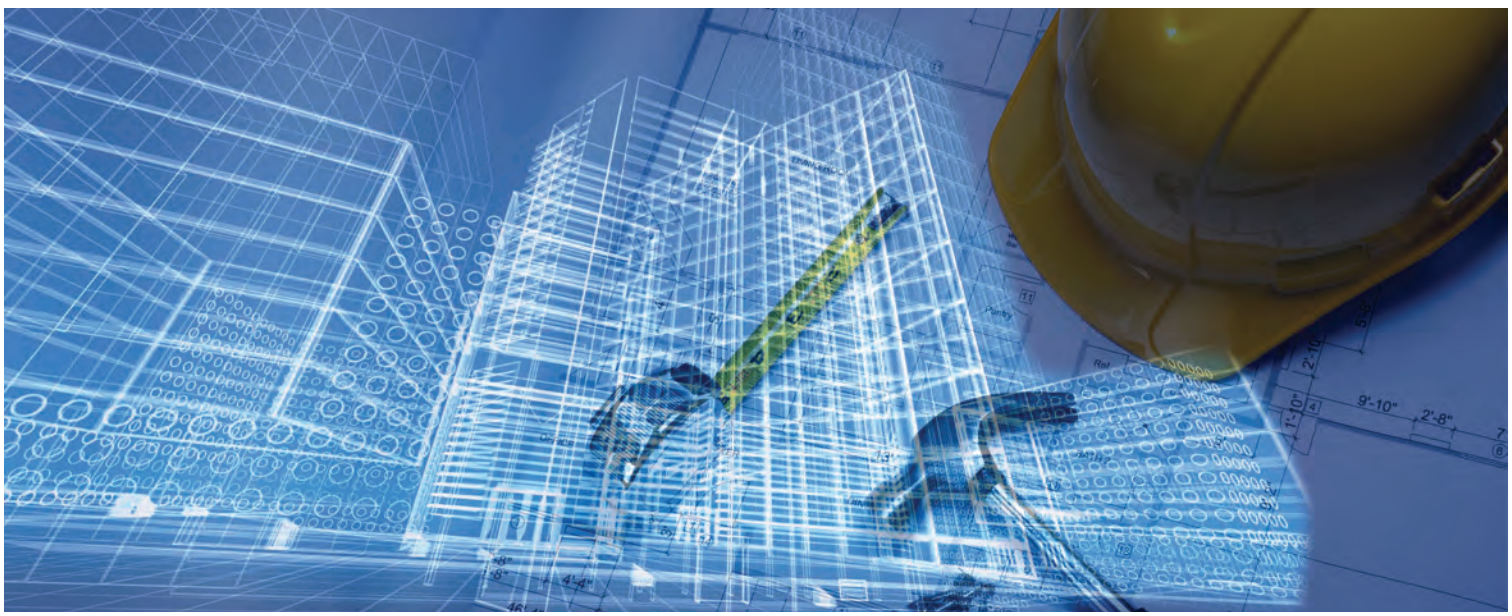
The Work, Part II: Contract Obligations and Options

AIA contracts are clear on contractor requirements

by JAMES B. ATKINS, FAIA, AND GRANT A. SIMPSON, FAIA



As we observed in Part I (published in the previous edition) of this two-part series, the term "the Work" in the construction contract comprises more than labor and materials. In fact, the success of a project relies heavily on the contractor's ability to plan, coordinate, and execute the means, methods, techniques, sequences, and procedures required to put the Work in place. This is not a new concept. Ten Books on Architecture, *written by Marcus Vitruvius Pollio in 30 BC for Roman Emperor Augustus, emphasizes planning as being integral to good building construction.*

In Part I we identified many of the components of the contractor's Work Plan. We referred to several available resources and pointed out various indicators to look for as one administers the construction contract, including how to tell if a plan is in the works. In Part II we take the next step to examine alternatives and actions to take if there is a weak or nonexistent plan, including a look at efforts by some contractors to manipulate work scope to avoid conformance. We will conclude with a successful case study followed by suggestions for managing the risks and liabilities that so often arise when the Work is not properly planned or managed.

AS INCREDIBLE AS IT MAY SEEM, there are contractors who attempt to construct a project without an identifiable or adequate Work Plan. They may be construction brokers who do not self-perform the work, or they may simply be overwhelmed by the project's complexity due to inexperience. Such circumstances almost always result in poor construction quality and project delay. One public project in Texas was of such poor quality the owner stopped the Work just short of completion, sued the contractor, and eventually razed the new building because it was found to be uninhabitable.

With this public project, some tell-tell signs of the impending catastrophe included no prior project experience documented at the time of selection (although experience was verbally represented), no licensed surveyor laying out the Work and setting grades and elevations as specified, and other lingering construction problems that could not seem to find resolution. This debacle may not have been prevented since the industry tends to rely on contractor representations during interviews, but indicators of a weak Work Plan often arise early during the construction phase. (See sidebar on the next page for the elements of a good Work Plan.)

Many owners and architects think it inconceivable that a contractor would attempt to construct a project without a complete and identifiable Work Plan. However, many contractors do not prepare and use Work Plan elements such as submittal schedules, coordination drawings, or quality-control plans, and they do not conduct pre-installation conferences or openly discuss critical planning topics in progress meetings. Moreover,

their project planning processes and activities are often completely hidden from others on the project team, and their planning efforts can be marginal at best.

Such management deficiencies often result in at least poor Work quality or at most outright nonconforming Work. The outcome often results in owner acceptance of the substandard and nonconforming Work due to economic or time-driven reasons. If you suspect that a Work Plan has not been prepared or if significant elements of the Work Plan (such as the submittal schedule) have not been provided, options are available for forcing the production of this much needed management tool. But you must decide, based on each individual project's requirements, to what extent the inquiry will be made. The following suggestions are actions that may be taken:

- Review the construction contract documents, including the *General Conditions*, for contractor's planning requirements.
- Make the Work Plan a primary agenda item on the preconstruction conference agenda and the scheduled progress meeting agenda.
- Make acceptance of the project construction schedule contingent upon a coordinated and integrated submittal schedule.
- Reject and return shop drawings that do not have markups or have obviously not been reviewed or coordinated by the contractor. Be sure to warn of this recourse in the preconstruction conference.
- Inquire as to the contractor's schedule of pre-installation conferences and request that review of the trades' submittals begin during the conference.

These measures may appear to be somewhat adversarial, but if a discernable Work Plan is not evidenced early in the construction phase; the project could be in trouble by the time the issue gains prominence. While the preferred path is to confirm the contractor's willingness and ability to provide a Work Plan up front, subsequent enforcement of the measures in the *General Conditions* and specifications can always be implemented.

Who's In Charge?

Some may inaccurately posit that the architect shares in the contractor's responsibility for the Work, and this is a good time to set the record straight. The argument has been made that the architect's requirements to "determine in general if the Work…when fully completed, will be in accordance," and the architect's obligation to "endeavor to guard the Owner against defects and deficiencies in the Work" make the architect responsible. This is patently negated by the contractor's "sole responsibility" and its express warranty, which we will address.

The AIA documents referenced in Part I of this series clearly establish that the contractor is responsible for the Work and is solely in charge of all planning, coordination, execution, and remediation required to conform with the contract requirements. Those include:

- A201, Paragraph 3.3.1 requires the contractor to "supervise and direct the Work" and "be solely responsible for and have control over construction means, methods, techniques, sequences and procedures and for coordinating all portions of the Work under the Contract"; and
- A201, Paragraph 4.2.2 requires the architect to "visit the site… to become generally familiar with the progress and quality of the portion of the Work completed, and to determine in general if the Work observed is being performed in a manner indicating that the Work, when fully completed, will be in accordance with the Contract Documents."

(See sidebar on page 102 for additional references.)

What Comprises a Work Plan?

The elements of a Work Plan can vary based on the contractor's expertise and approach, but the minimum services and components required of the contractor can be found in the AIA *General Conditions*, which include:

- **Section 1.2.2**: "… dividing the Work among Subcontractors or … establishing the extent of Work to be performed by any trade."

- **Section 3.2.2**: "…the Contractor shall, before starting each portion of the Work… take field measurement of any existing conditions…for the purpose of facilitating coordination and construction."

- **Section 3.3.3:** "The Contractor shall be responsible for inspection of portions of the Work already performed to determine that such portions are in proper condition to receive subsequent Work."

- **Section 3.7.2:** "The Contractor shall comply with and give notices required by applicable laws, statutes, ordinances, codes, rules and regulations, and lawful orders of public authorities applicable to the performance of the Work."

- **Section 3.10.1:** "The Contractor…shall prepare and submit…a Contractor's construction schedule for the Work."

- **Section 3.10.2:** "The Contractor shall prepare a submittal schedule…coordinated with the Contractor's construction schedule…"

- **Section 3.11:** "The Contractor shall maintain at the site…one copy of the Drawings, Specifications, Addenda, Change Orders and other Modifications…to indicate field changes and selections made during construction, and one copy of approved Shop Drawings, Product Data, Samples and similar required submittals."

- **Section 3.12.1:** "Shop Drawings are drawings, diagrams, schedules and other data specially prepared for the Work by the Contractor, or a Subcontractor, Sub-subcontractor, manufacturer, supplier or distributor to illustrate some portion of the Work."

- **Section 3.12.4:** "Shop Drawings, Product Data, Samples and similar submittals… purpose is to demonstrate the way by which the Contractor proposes to conform to the…Contract Documents…"

- **Section 3.12.6:** "By submitting Shop Drawings, Product Data, Samples and similar submittals, the Contractor represents…that the Contractor has…reviewed and approved them,…checked and coordinated the information contained within such submittals…"

- **Section 9.2:** "[Preparing]…a schedule of values allocating the entire Contract Sum to the various portions of the Work…[to]…be used as a basis for reviewing the Contractor's Applications for Payment."

After the designs are approved and the construction documents are prepared, it is time for the contractor to take center stage and put the Work in place. The contractor makes daily inspections to determine when and if subsequent Work may proceed. The architect's observations are less frequent than the contractor's inspections and directions and do not serve to make the architect responsible for the contractor's work or services. When combined with the contractor's warranty, the contractor's requirement and incentive to plan and provide competent, well planned, and conforming Work is clear and obvious.

The contractor's warranty in accordance with A201, Paragraph 3.5 is explicit: "The Contractor further warrants that the Work will conform to the requirements of the Contract Documents and will be free from defects, except for those inherent in the quality of the Work the Contract Documents require or permit. Work, materials or, equipment not conforming to these requirements may be considered defective."

In contrast to an implied warranty, an express warranty forms part of the contract because it has been included in the offer acceptance process. It is also expressly stated in the AIA documents. As explored in the first article of this series, the services provided by the contractor are part of the Work as defined in A201. To the extent that the contractually required elements of the Contractor's Work Plan are part of the Work, they are likewise covered by the Contractor's Warranty and should be provided to "conform to the requirements of the Contract Documents."

How the Work Plan Can Affect the Scope

Contractors are required by the AIA documents to provide Work of good quality and install the Work in accordance with the design concept expressed therein. However, some contractors, including those that broker Work and do not self-perform, seek to increase profits by manipulating the cost of materials and the project schedule, often adversely affecting Work scope and quality and increasing the architect's risk.

The cost of materials can obviously be reduced if less expensive materials are used on the project. Since the contract documents have explicit requirements for material quality and performance, the contractor may propose to substitute a cheaper material. Although measures are often included in the documents to control the use of substitutions on a project, actions are sometimes imposed to force the owner and architect to accept substitutions under pressure from negative project conditions. The following scenario describes such an action:

The contractor began Work on a three-story office building, but no submittal schedule coordinated with the project schedule was submitted as required by A201. The documents specified a custom storefront profile at the entry level. A shop drawing indicating a stock profile was submitted at the eleventh hour with the warning that there was insufficient time to have the custom profile fabricated. The contractor advised that if the stock profile was not approved, the project would be delayed by two months. The proposal also included an $8,000 credit for the cheaper, off-the-shelf product.

The owner accepted the cheaper product to avoid delaying the project. The $8,000 credit was a fraction of the actual reduction in cost, and the contractor was unjustly enriched by the difference. Although the architect objected to the substitution on aesthetic grounds as well as the obviously insufficient credit, the project proceeded as proposed. Sound familiar?

The project schedule can also be changed by the contractor's manipulation of the Work Plan, as described in this scenario:

The contractor provided a submittal schedule as required by A2.01, Paragraph 3.10.2. Structural steel submittals were scheduled to be submitted for approval over a span of three months with the packages prioritized for various areas of the project. The contractor then contracted for structural steel with a fabricator who chose to use an offshore drafting service to prepare the shop drawings. The offshore service had a window of time that caused all of the shop drawings to be prepared faster than the contractor had anticipated, and 2,100 sheets of shop drawings were delivered to the architect and engineer in one submittal. The contractor demanded that all 2,100 sheets be checked and returned within the contractually required 10 business days, an obviously impossible task. Instead, as provided for in the submittal schedule, the architect and engineer checked the submittal methodically over a span of three months. The contractor sued the owner claiming more than two months of delay and claimed significant damages for extended general conditions because the architect was "late" with the steel submittals.

These two examples illustrate how a proper design with adequate drawings and specifications cannot save a project from being damaged through the contractor's manipulation of the Work unless the planning required by the contract documents is effectively implemented by the Contractor. The inferior substitution in the first example may have been avoided if a submittal schedule, coordinated with the planned sequence of the Work, had been provided by the contractor before any submittals were approved. Achieving this objective may require specific language for this requirement in the specifications (in addition to the explicit requirements in A201), an open discussion of submittal schedule requirements in the preconstruction conference, and the refusal to review submittals beyond a certain point without the formal submittal schedule. And after all this, there is still no guarantee that the contractor will not wait until it is too late and hold the project schedule hostage to inferior products or deficient planning of the Work. The unfortunate reality is that protection from a less than forthright or unqualified contractor is simply not guaranteed.

Best Laid Plans

This treatise on the ills of bad Work Plans and poor management is best balanced with an example of a successful plan delivered with management acumen—Eero Saarinen's Jefferson National Expansion Memorial, more commonly known as the St. Louis Gateway Arch. That sleek icon, in the form of an inverted catenary curve, consists of 142 site-welded stainless steel-clad triangular segments, with both legs of the arch stacked concurrently, maintaining a margin of error of only 1/64 inch. Tolerances were so critical that quality-control measurements were taken with a theodolite at night to reduce thermal induced errors. Segments were stacked with two custom fabricated cranes that literally crawled up the sides of the arch.

After 20 months of construction, the arch awaited only placement of the "keystone" at the top. The legs were to be spread apart and the keystone was to be lifted into place during a very short and carefully calculated window of time when temperature and sun orientation would allow the legs to be theoretically the same size and shape. Since perfection is often elusive, the contractor made arrangements for fire hoses to be on hand to cool the sunward leg if the window began to close before the keystone was set. The fire hoses were needed, but the keystone was successfully placed. This culmination of years of planning and construction came down to a few critical minutes when the skill and planning of the contractor became the deciding factor.

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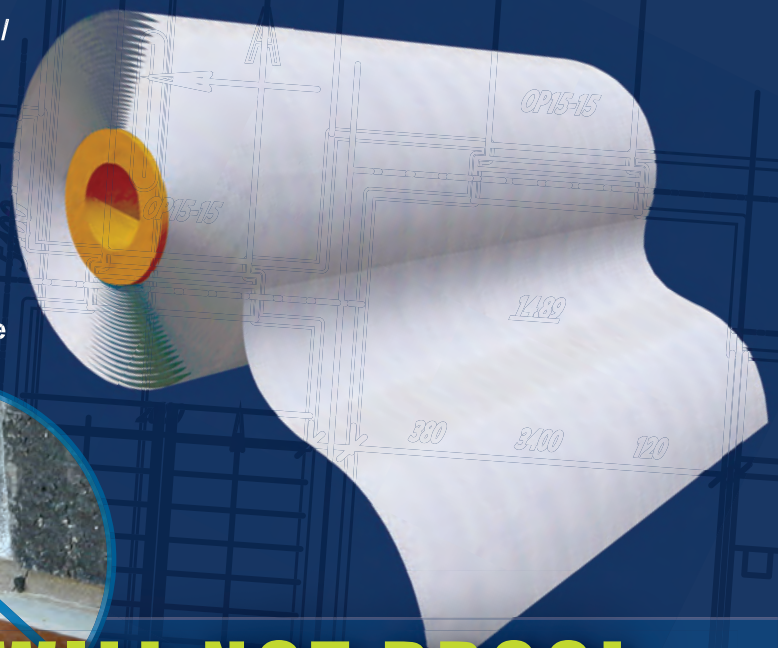

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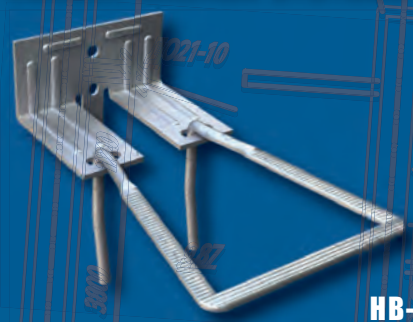

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Who's Responsible for the Work?

In its capacity as supervisor, coordinator, and director of the Work, the contractor must obviously develop and implement a reasonable and prudent plan for organizing, phasing, coordinating, scheduling, and implementing the Work.

This responsibility is clearly stated and repeatedly emphasized in the AIA's *General Conditions of the Contract for Construction*.

• **Section 1.1.3** identifies the Work as the contractor's responsibility: "The term 'Work' means the construction and services required by the Contract Documents, whether completed or partially completed, and includes all other labor, materials, equipment and services provided or to be provided by the Contractor to fulfill the Contractor's obligations."

• **Section 3.3.1** states that the contractor is in complete charge and control of the Work and is the only contracted entity that bears such responsibility: "The Contractor shall supervise and direct the Work, using the Contractor's best skill and attention. The Contractor shall be solely responsible for, and have control over, construction means, methods, techniques, sequences and procedures and for coordinating all portions of the Work under the Contract, unless the Contract Documents give other specific instructions concerning these matters."

• **Section 3.1.3** states that the responsibility is absolute and cannot be assumed or circumvented by the actions of the architect, or deferred upon the architect: "The Contractor shall not be relieved of obligations to perform the Work in accordance with the Contract Documents either by activities or duties of the Architect in the Architect's administration of the Contract, or by tests, inspections or approvals required or performed by persons or entities other than the Contractor."

Few projects today require the precision of Saarinen's arch, but every project requires an effective Work Plan if it is to be successful. The constant checking and re-checking of planning, process, and progress as the two legs grew together in the sky is an ingredient that every successful Work Plan should include. Given the characteristics of our construction industry today, it appears unlikely that a structure of the precision and quality of the arch could be completed in 20 months and within the budget of today's equivalent of $30 million in 1965. On such a complex and demanding project today there would likely be thousands of RFIs, finger pointing and accusations, a lengthy search for the guilty, and years of discovery and lawsuits.

Suggested Actions

It is unfortunate that contractor Work Plans may become an endangered project element, especially given the extent they are required, referenced, and celebrated by design and construction associations alike. Some level of emphasis on their creation and management will likely be required if you expect to discover more than fossilized remains on your project. Like submittal schedules, the more the Work Plan is discussed and required, the more it will adhered to. The following suggestions are provided as a guideline:

- become acquainted with AIA and MasterSpec requirements;
- start with your specifications (This is ground zero.);
- look at what others are doing (e.g., U.S. Army Corps of Engineers);
- help the owner understand its importance;
- add it to your preconstruction conference agenda (Review contract requirements.);
- require submitted evidence (Do not approve or make changes.);
- require updates in project meetings;
- tie specified conformance to payment applications (Give ample warning.); and
- document contractor negligence and defaults when observed.

Let us hear your suggestions and successes on your efforts to enforce this vital contractor work tool.

Also, remember the following about the Contractor's Work Plan:

- It is solely the contractor's responsibility.
- Do not stop requesting evidence and compliance.
- The less satisfactorily the construction is planned, the less chance for success.

Conclusion

The contractor's diligence in planning and executing the Work will vary from project to project. Smart contractors will recognize the Work Plan's value, not just as a working tool, but also as a marketing tool. Opportunistic exploitation of poorly enforced contract requirements (such as the submittal schedule and pre-installation conferences) are often used to manipulate the Work scope and quality to the contractor's advantage. The bottom line is that the contractor is solely responsible for and guarantees the conformance and completeness of the Work, period. Unless the preventive and beneficial clauses and conditions (such as those provided in the AIA documents and MasterSpec are used and enforced) many contractors will continue to deliver below-spec projects of poor quality while aggressively pursuing the assessment of liability toward the architect for their own contractual and professional negligence and nonconformance.

So, as you prepare your contract documents for you next project, think about how you might explain to your owner and his contractor that the architect is not the only participant in the project that must plan service efforts. And, as always, remember to be careful out there.

James B. Atkins, FAIA, is an independent project management and litigation support consultant. He was a senior principal HKS Architects for over 30 years, and he has served on the AIA Documents Committee, the AIA Risk Management Committee, and chaired *The Architect's Handbook of Professional Practice*, 14th edition Revision Group. He currently serves on the AIA Trust. Contact him via *jim@atkinscs.com*.

Grant A. Simpson, FAIA, is an independent standard of care consultant who has served as a project delivery leader for several large international firms where his responsibilities included construction documentation, project management, and loss prevention. He has served on the AIA Practice Management Advisory Group and currently chairs the AIA Risk Management Committee. Contact him via *gsimpsonfaia@aol.com*.

Atkins and Simpson are the authors of *Managing Project Risk: Best Practices for Architects and Related Professionals*, published in 2008 by John Wiley and based on a popular series of articles written for both *Texas Architect* and *AIArchitect*.

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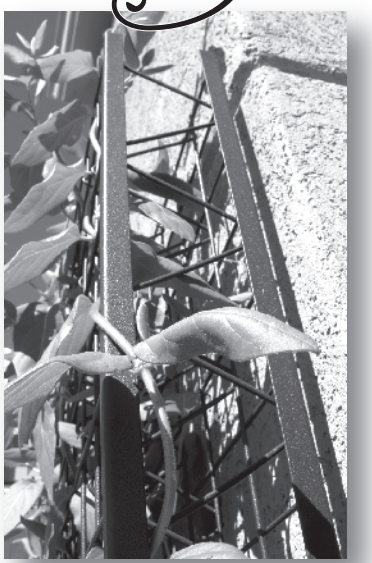

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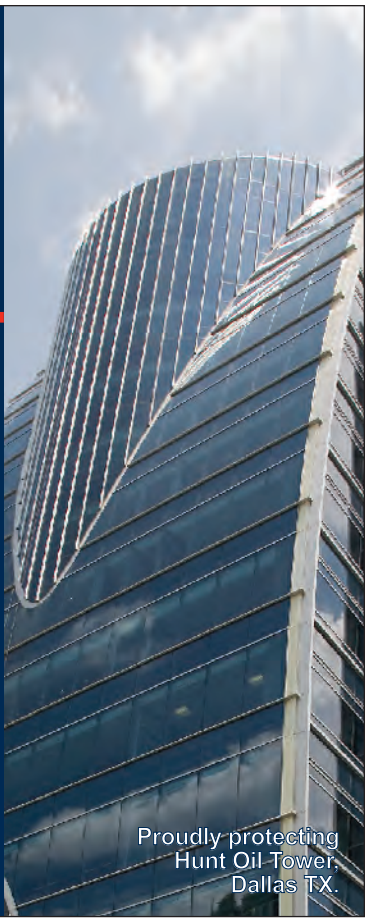

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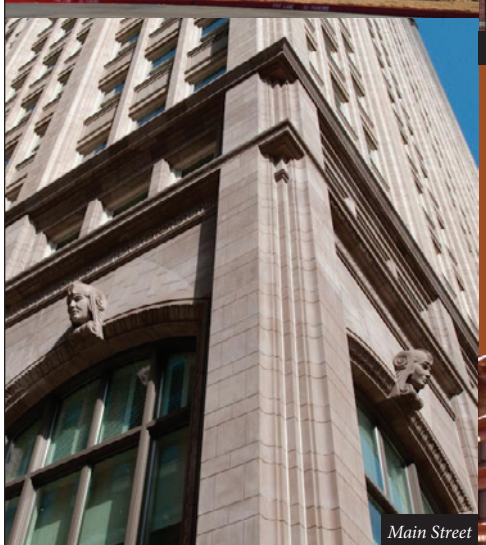

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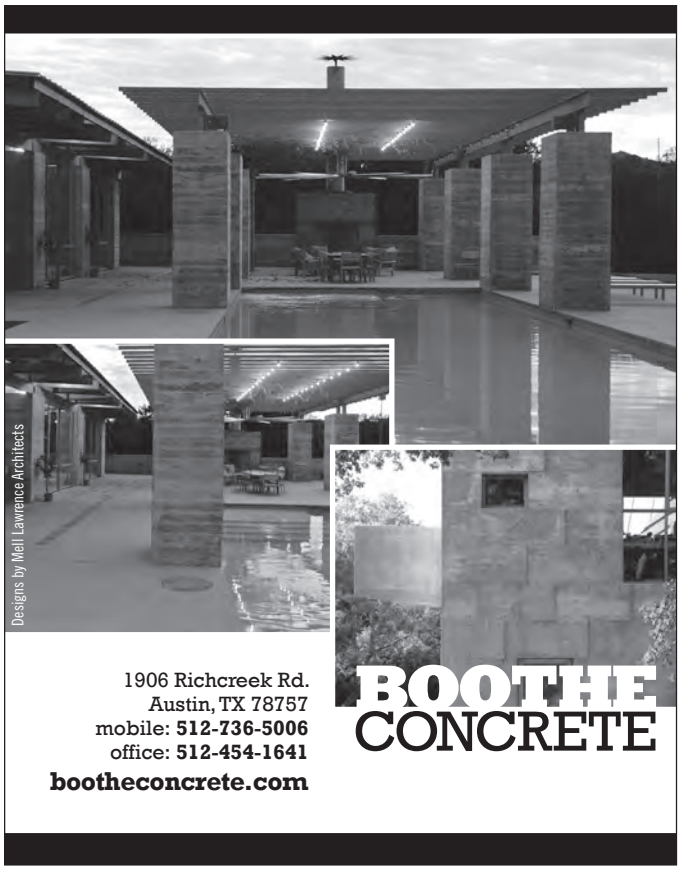
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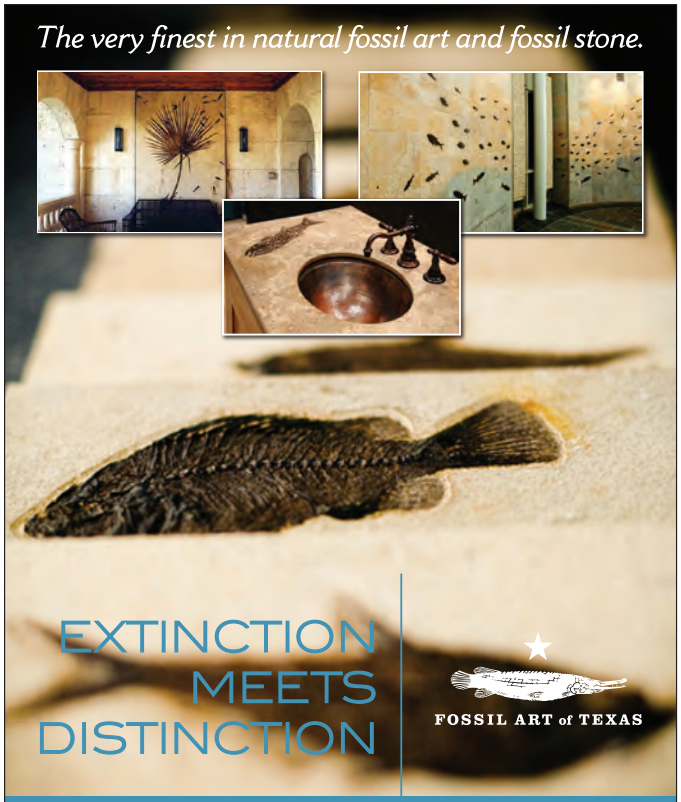

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Blog of an Architect

More interactive than a traditional website, social media allows you to target your audience

by BOB BORSON, AIA

LAST MAY, THE NUMBER OF WEBSITES WAS EXPECTED TO EXCEED 324 MILLION. That's a lot of competition for architects who want their message heard. A more focused alternative is to create a blog and use social media to reach your target audience. The key word is "social" because it allows for an interactive dialogue between two or more people who share a common interest.

Blogs (short for "web log") that are most successful are those that provide a helpful resource. In my experience as a regular blogger since January 2010, I've found it important to marry your communication goals with the needs of your potential audience. A majority of the architectural work I do is residential, so I tailor my blog posts to that sector of the market. Accordingly, I present ideas and design solutions to common problems most homeowners are likely to face. After publishing a blog post, I often receive comments and emails in response, and an immediate two-way conversation begins. Homeowners are able to ask questions in a non-committal manner, which for them makes reaching out to our firm much easier and direct.

Another benefit to writing and maintaining a blog is that the personality of the firm can be presented. Most architectural firms can provide a building that meets the client's programming requirements, but what makes you stand apart from all those other architects is your unique personality and ideas—an ethereal concept that is difficult to demonstrate and fully appreciate during the course of a single client interview. A major goal for my site is to express to my readers who I am, how I work, and what it would be like for us to work together. Personality-driven content is beneficial because a growing number of our clients are already familiar with my blog. With information readily available, clients have already spent time browsing the Internet to look at projects and search for images that illustrate what they cannot describe. During the course of that research, they frequently discover my site.

If you're still asking yourself "why should I blog?" consider the fact that a website renders your online presence as merely a monologue. Through my blog, I am able to present myself and my firm as experts who listen and are responsive to questions and comments. That interaction conveys the promise that working with us will be a collaborative and rewarding experience.

Bob Borson, AIA, is an associate principal with Bernbaum-Magadini Architects in Dallas. According to data recently compiled by Alexa, his *www.lifeofanarchitect.com* is ranked third among the world's most visited architectural blogs.

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Perkins+Will, Dallas

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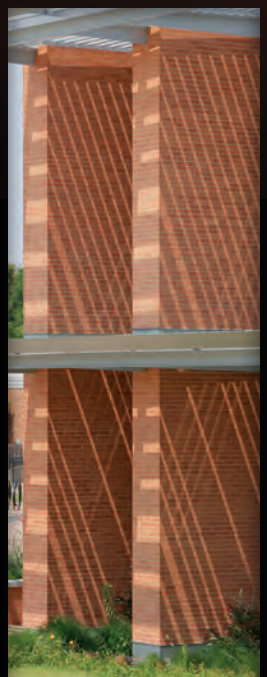
ROC Construction, Dallas



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